

MARCO POLO

TV's \$25 million gamble

**Teens & the
Pill: Should
parents know?**

**Joan Hackett's
fear of fame**

Reggae's Jimmy Cliff



MAY 24, 1982 • \$1.00

People

weekly

Jane Fonda

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TOM HAYDEN**



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SOUND

HANS FANTEL

Sony Cooks Up a Top Tape

Tape makers literally can't leave well enough alone. Just as tape development had reached the well-enough level, with the better brands sounding very good indeed, some manufacturers seem eager to outdo their own — and anyone else's — achievements.

Competition, innovation, and sheer cussed perfectionism aside, the question arises whether such compulsive pushing of limits really brings practical benefits to the listener. In the case of Sony's new UCX-S cassettes — the latest champion in the international tape derby — the answer is a decided yes.

The nature of these benefits is best understood by way of analogy. Tape is to a recorder what film is to a camera. Even the best camera can't take good pictures with poor film. Similarly, no tape recorder can sound better than the tape running in it. Just as the grain and pigments of a film determine the quality of a photograph (other factors being equal), so the frequency response, dynamic range

and noise characteristics of a tape determine the quality of a recording.

calls *je ne sais quoi*. The sauce analogy applies even to attitudes. Tape manufacturers typically are as mum about their concoctions as any professional cook might be about his hollandaise. When interviewed in his laboratory, Mr. T. Hirano, Sony's top tape wizard, declined in fluent English to divulge particulars. But he confided that the exceptional attributes of his UCX-S formulation arise from a combination of three factors:

First, the magnetic particles forming the working parts of the tape have been shrunk in size by nearly 30 percent, making a finer and more uniform dispersion on the tape. This may be likened to grain in photographic film. The finer the grain the sharper the image. Or, to invoke the proper explanatory concept, the smoother surface can "resolve" more image detail, just as finer lines can be drawn on smooth paper than on rough surfaces. Similarly, smoother grain structure in a recording tape can resolve smaller waveforms, thereby permitting higher frequencies and finer sonic detail to be captured.

Secondly, ways have been found to arrange the particles so they don't stick to the tape in a crisscross pattern like trees in a logjam. The new process allows more of the rod-shaped particles to be packed in parallel, like tree-trunks in a raft. This yields multiple benefits: It provides a smoother — and hence more receptive — surface on which the magnetic signal can be inscribed. The greater density of the tightly packed particles concentrates more magnetic force into a given area (about 500 billion particles in each millimeter of tape) so that greater loudness peaks can be accommodated with less distortion. What's more, hiss is reduced by the regularity of the particles.

Thirdly, the basic material itself has been improved by new methods of spiking each iron particle with molecules of cobalt, so as to heighten such magnetic properties as coercivity and retentivity. These determine how faithfully the tape "remembers" the music entrusted to it, and how much sonic detail it recalls on command. To be less metaphoric and more precise about it, retentivity is 1800 Gauss and coercivity is 650 Oersted — uncommonly high values assuring that this tape will be on its very best molecular behavior when jolted by the impact of the musical signal.

Although developed at Sony's laboratories at Sendai, in northern Japan, the new tape is to be domestically produced in Alabama and Texas. With a list price of \$5 for a one-hour cassette, it is much less expensive than the so-called metal tapes, yet in most practical uses virtually equivalent to their performance.

Talking to the originators of the new tape, one gains the impression that they were inspired, at least in part, by friendly rivalries within Sony's corporate empire. Traditionally, Sony tape has stood in the shadow of the company's more eye-catching developments, such as Trinitron TV, the Betamax, and its excellent stereo components. The new tape represents a bid for a bit of the limelight and is — to borrow a phrase from my college yearbook — most likely to succeed. © 1982 The New York Times Co. Reprinted by permission.

'Formulating a tape is like flavoring a sauce. Not just the ingredients count, but also their proportion.'

and noise characteristics of a tape determine the quality of a recording.

In Sony's UCX-S, these factors have been slightly but perceptibly improved over previous norms, and the ear readily and gratefully registers the difference. In critical listening comparisons with other ferricobalt cassettes (i.e., cassettes made with cobalt-treated iron oxide), the treble not merely seemed extended in range but also more natural in character. Credit for this goes to the greater treble capacity of this tape, which obviates any need for false emphasis in the upper range. As a result, timbres and textures of orchestral music assume a very pleasing, lifelike vividness. By the same token, the so-called transient response — the ability to render short, sharp sounds with appropriate clarity — is also enhanced, for this essential aspect of sound also requires smoothness of treble.

Yet the exceptional merit of this tape is not confined to the upper range. The bass also comes through with genuine depth and solidity not usually attained in cassettes, and the noise level remains happily unobtrusive.

No single technical advance can be credited for all these virtues. After all, formulating a tape is rather like flavoring a sauce. Not just the ingredients count, but also their proportion, blend and texture — plus what the chef

Bar

By EDWA

"M the character of his musical v right. Modest cal naïf, mappi Borodin cal pianoforte pla he was an ar 1856, at the age a whit about c write an opera.

MAY 24, 1982 VOL. 17, NO. 20

People weekly

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PICKS & PANS □ 16

□ Wayne Newton sings on ABC and Lily Tomlin does likewise on CBS

□ A spring blossoming of new books includes the journals of Sylvia Plath, the letters of Mark Twain and the further adventures of James Bond

□ Dolly Parton's *Heartbreak Express* is an on-track LP

□ Director John Huston, Albert Finney, Carol Burnett, Ann Reinking and little Aileen Quinn help *Annie* move to the movies in style

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□ Farrah Fawcett displays her rich leg-acy

□ Debbie Reynolds meets female impersonator Charles Pierce — and the Bettas are on

□ Gene Wilder's lips are sealed when it comes to his romance with Gilda Radner

□ Tex Ritter's boys, John and Tom, present an award named after Dad

□ A Scottish fling sends Princess Margaret a-reeling

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Atlantic City headgear? 100



Only When I Laugh's Joan, 111

COVER CREDITS: Makeup by Jeff Jones, Hair by Barron

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Jane Fonda puts her fame, her father's clout and her *Workout* book profits on the line for husband Tom Hayden's latest political venture

Cover photograph by © Steve Schapiro / Sygma. Inset: Bob Greene

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Temporarily turning deep-sea diver, England's Prince Charles explores a 16th-century wreck

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Like to own the *Titanic* or the Empire State Building? Just snip them out of Alan Rose's do-it-yourself books

WE THOUGHT THIS NEW YORK TIMES REVIEW WAS FIT TO PRINT.

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MAIL

Tom Selleck

I congratulate you on the fine, informa-
tive May 3 issue of PEOPLE, featuring
Tom Selleck on location in Yugosla-
via for the filming of *High Road to Chi-
na*. Your cover story gave readers a
good insight into the problems in-
volved in moviemaking, especially in
remote parts of the world.

Corinne Farndale
Ganonoque, Ont.

Tom Selleck again? He was on the cov-
er just a couple of months ago! What's
next? Tom Selleck goes on a date?

Cindy Placer
Potomac, Md.

Abe Vigoda

In reference to the *Barney Miller* story
and your mention of "the late Abe Vi-
goda"—giving a nod to Mark Twain, I
can assure you that the reports of Mr.
Vigoda's death have been greatly ex-
aggerated. He is in the best of health,
jogs daily and is now playing to capaci-
ty crowds in *The Fifth Season* at Stage
West Theater in Calgary, Alberta.

Michael B. Druxman
Los Angeles

Nuclear Weapons

I want to comment on the insanity of
Mr. Mealy's hope that nuclear war ca-
sualties could be limited to 45 million
and Reverend Ford's statement that
"it would be immoral for us to be
unable to defend ourselves." To me it
is immoral to consider 45 million
deaths in America acceptable under
any conditions. Perhaps these men
and others like them who place nuclear
preparation above nuclear preven-
tion should take long looks at their
families and friends, and for one in-
stant put faces on the horror they
accept.

Bill Holmes
Cedar Rapids, Iowa

Alabama

I was a fan when most people in this
part of the country thought Alabama
was only a great college football team.
Whenever they can, the group's mem-
bers make time for their fans after a
concert, signing autographs, posing for
pictures and just chatting, sometimes
for two or three hours after a two-hour
concert. I have found them to be not

only excellent musicians but also re-
freshing country gentlemen.

Patricia Waite
Port Jefferson Station, N.Y.

I had the pleasure, or should I say what
I thought would be the pleasure, of
meeting Alabama after a Labor Day
concert. All they could talk about was
how much money they made and how
much their boots cost. They may have
reached the top, but with this attitude
they won't stay there.

Cindy Gibson
Paducah, Ky.

George Mair

Although it is somewhat sensational-
ized, your interview with George Mair
makes the valid point that many
bridges are old and in need of repair.
However, Mair is way off base in listing
New York City's Queensboro Bridge as
one of the 10 worst in the nation. This
bridge is in the initial stages of a 10-
year, \$100 million rehabilitation pro-
gram that will add another 50 years to
its life. Construction work necessitates
the lane closings that sound so omi-
nous in your story. There is no need for
motorists in New York to approach
bridges with fear and trembling.

Mair mentions the 1967 West Virginia
bridge collapse that killed 46 people.
That disaster led the federal govern-
ment to require, as a condition for re-
ceiving federal highway and bridge
funds, that every state must inspect
every bridge at least every two years.

John A. Marino
N.Y.C. Regional Director
Dept. of Transportation,
New York State

Mr. Mair replies: "Transportation pro-
fessionals like Mr. Marino are strug-
gling with too many bad bridges and
too few dollars, and some are irritated
by my criticism of the situation. And
yet if the very old and overloaded
Queensboro Bridge is okay, why have
the authorities launched a massive
program to repair it?"—ED.

Edie Adams

I'm glad to read that Edie Adams is fi-
nally out of debt and happy. About 20
years ago she was playing in the Per-
sian Room of the Plaza Hotel, where I
ran into her husband, Ernie Kovacs,
and told him how great I thought she

CONTINUED ON PAGE 15

KRAFT MACARONI AND



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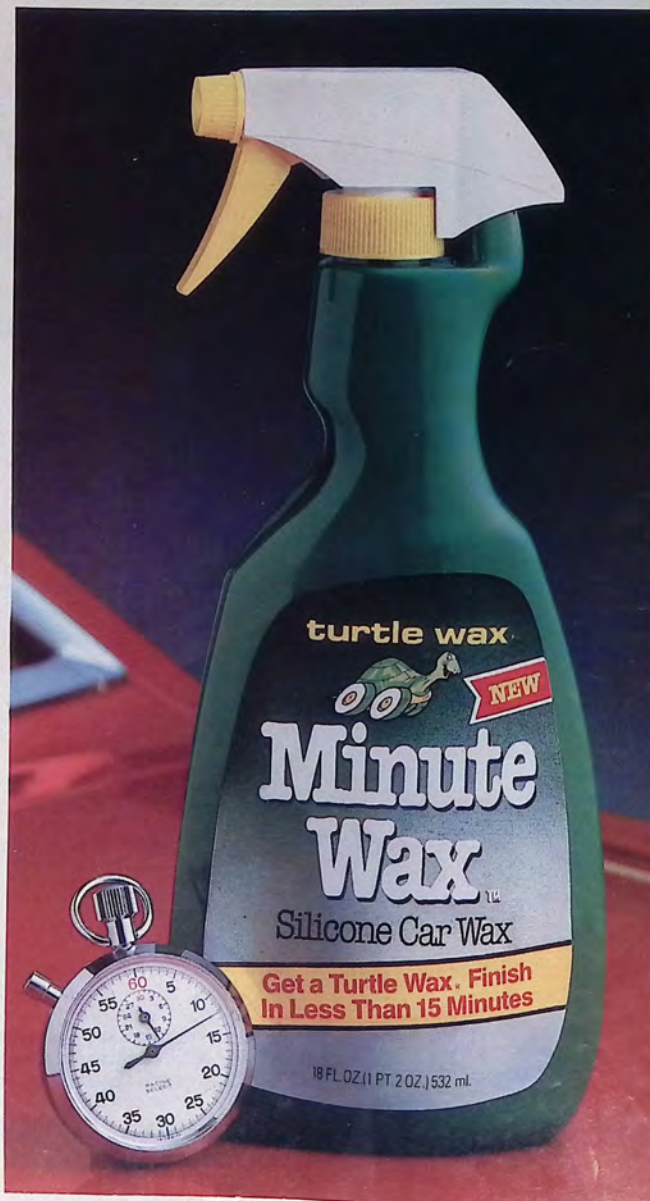
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MAIL

was. "Yeah," he agreed, "if I wasn't married to her, I'd sure ask her for a date." I always wanted to tell her that, and perhaps now I have.

Jack P. Gabriel
 Carson, Calif.

The Hinckley Family

John Hinckley Sr. considers a newspaper commentary on his son "a cowardly, cheap shot." What does he call the shots his child pumped into the bodies of four innocent human beings?

J.D. Scott
 Fort Worth, Texas

Every time I read an article about John Hinckley Jr., I wonder if maybe it could have turned out differently. Can we imagine the pain of living life unnoticed, of feeling as though we have made no impact whatsoever? It seems that everywhere Mr. Hinckley spent time, people barely remember he'd ever been there. Such people are all around us. God help us to notice.

Kathy Brown
 Downey, Calif.

Shelley Bruce

Thank you for the amazingly perceptive article by Shelley Bruce. My daughter understudied Shelley during her last week as *Annie* when she had the worst viral infection that ever hit the cast. We stood at the back of the theater with her mother, Marge Bruce, awed by the way that child ignored her physical discomfort to fulfill her professional obligations. I know that her article will inspire young Americans.

Joan Moseley
 Canoga Park, Calif.

It seems as if we only read tales in which the brave hero slips into death from leukemia. My sister was discovered to have the disease when she was 5. Now she is 25, has been off medication for six years and just gave birth to a beautiful, healthy baby girl. Good luck to Shelley.

Cindy Huelat
 Corry, Pa.

PEOPLE welcomes letters to the editors. Letters should be addressed to PEOPLE, Time & Life Building, Rockefeller Center, New York, N.Y. 10020, and should include the writer's full name, address and home telephone. Letters may be edited for purposes of clarity or space.



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WEDNESDAY, MAY 19
WHO'LL STOP THE RAIN
CBS (9-11 p.m. ET)

Nick Nolte, Tuesday Weld, Ray Sharkey and Richard Masur give strong performances in the sizzling 1978 adaptation of Robert Stone's National Book Award-winning novel, *Dog Soldiers*, about amateurs caught up in a heroin-smuggling deal.

THE WAYNE NEWTON SPECIAL
ABC (10-11 p.m. ET)

With guest Lauren Bacall, Mr. Las Vegas visits New York, where his career first took off.

SOLDIER GIRLS
PBS (check local listings)

An extraordinary documentary follows a platoon of women recruits through basic training at Fort Gordon, Ga., where they are humiliated and tortured by drill sergeants. *Private Benjamin* it's not.

THURSDAY, MAY 20
LILY FOR PRESIDENT?
CBS (10-11 p.m. ET)

Folkie Holly Oneness, New Wave artist Agnes Angst and soul singer Purvis Hawkins join Ernestine, Edith Ann and the rest of Lily Tomlin's one-woman gallimaufry in a comedy-variety special about a filmmaker (Lily) turned presidential candidate.

FRIDAY, MAY 21
MOVIE, MOVIE
NBC (8-10 p.m. ET)

George C. Scott, Red Buttons and Eli Wallach star in the 1978 double-feature spoof of Hollywood boxing films and back-lot musicals. Funny, funny.

DREAMS DON'T DIE
ABC (9-11 p.m. ET)

A lethal 15-year-old drug pusher and a graffiti artist vie for ghetto princess Trini (*Rich Kids*) Alvarado in a riveting TV drama played out in the slums of Brooklyn. Paul Winfield co-stars as a no-nonsense cop.

SATURDAY, MAY 22
I'VE HAD IT UP TO HERE
NBC (10-11 p.m. ET)

Steve Allen walks tall, but his material is strictly



PICKS&PANS

A checklist of this week's noteworthy TV shows, books, movies, records and other happenings

Daryl Hannah (left) and **Alexandra Paul** are pushed by their moms into becoming models (top) in ABC's *Paper Dolls*.

MASTERPIECE THEATRE: FLICKERS
PBS (check local listings)

Frances de la Tour stars as a rich spinster who offers would-be movie mogul Bob Hoskins her body and her bankroll in this eccentric six-part comedy about the slapstick infamy of the English film industry. (Premiere)

MONDAY, MAY 24
PAPER DOLLS
ABC (9-11 p.m. ET)

Joan Hackett (see story, p. 111) is the hateful mother of a harried teen model and Jennifer Warren the down-to-earth mom of another young mannequin in this glitzy, behind-the-seams look at the frenetic world of high fashion.

THE RICHARD PRYOR SHOW
NBC (10-11 p.m. ET)

Five years ago when his variety shows briefly aired, the network considered Pryor too hot to handle. Now he's too hot to ignore, and that's why this 1977 episode of comedy-variety skits is on the schedule. (Repeat)

TUESDAY, MAY 25
BOB HOPE BIRTHDAY SPECIAL
NBC (8-10 p.m. ET)

Roger Staubach, Christie Brinkley, boxers Gerry Cooney and Larry Holmes and the cast of *Sophisticated Ladies* are the recruits who help Hope celebrate his 79th at the U.S. Naval Academy.

TELEVISION'S GREATEST COMMERCIALS
NBC (10-11 p.m. ET)

Ed McMahon and Tim Conway host a show that reduces TV to its essence—a few words from the sponsors delivered by everyone from Tony the Tiger to the Pillsbury Doughboy.

HOROWITZ IN LONDON:
A ROYAL CONCERT
PBS (check local listings)

The maestro performs Scarlatti, Rachmaninoff and Schumann's *Scenes From Childhood* (in honor of Charles and Diana's expected heir) at London's Royal Festival Hall in his first European concert in 30 years.

SUNDAY, MAY 23
COMING OUT OF THE ICE
CBS (8-10 p.m. ET)

John Savage, Willie Nelson and Ben Cross star in a true story about an American imprisoned for 18 years in a Siberian gulag for "counterrevolutionary activities." The drama drags on for two numbing hours and feels like a life sentence.

F.I.S.T.
ABC (8-11 p.m. ET)

Sylvester Stallone elbows his way to the top as a corrupt but well-intentioned labor leader in the uneven 1978 feature.

THE RETURN OF MAXWELL SMART
NBC (9-11 p.m. ET)

Agent 86 (Don Adams) returns to action, but this 1980 film stinker (originally, and aptly, titled *The Nude Bomb*) indicates he should have stayed retired.

Pages

FOR SPECIAL SERVICES
by John Gardner

In his second 007 novel, Gardner, a veteran British spy novelist, brings back James Bond's old enemy SPECTRE along with a young generation of evil-doers. There's also a beautiful American named Cedar, the daughter of Bond's old co-worker, CIA man Felix Leiter, and she serves as a kind of Dr. Watson. Bond throws his knives a lot and drives an all-purpose silver Saab that's equipped with enough secret weapons to win a small war. Most of the action takes place in the U.S., and one of the bad guys lives on a gigantic ranch outside Amarillo where unwanted visitors routinely vanish—only to turn up later as bits of bodies in a Louisiana swamp. Gardner duplicates Ian Fleming's pacing and fascination with gadgetry; there are hair-breadth escapes against impossible odds and in-

credible carnage at the windup. But, unlike the Fleming novels, *For Special Services* has the stripped-down feeling of a comic strip. Fleming had fun with James Bond, but he also seemed genuinely to admire 007's ridiculous, perfect-martini mannerisms. Gardner, while he's a better writer than Fleming, is a cynical pro. There is no joy in his Bond. (Coward, McCann & Geoghegan, \$9.95)

THE JOURNALS OF SYLVIA PLATH
edited by Frances McCullough

As is evident in her novel *The Bell Jar* and the poetry for which she was recently awarded a posthumous Pulitzer Prize, Plath was an intimate of despair. These journals begin with her matriculation at Smith College in 1950 and end in 1962, eight months before she killed herself by sticking her head in an oven in London. The diaries sharp-

en the image of a young woman tortured by anxiety over her writing, her confused love life, her femininity, even her looks. She occasionally lapsed into chatty musings on such matters as the Liz Taylor-Debbie Reynolds-Eddie Fisher love triangle, but more typical are such entries as: "Sometimes, in panic, mind goes blank, world whooshes away in void, and I feel I have to run, or walk on into the night for miles till I drop exhausted.... Absolutely blind fuming sick. Anger, envy and humiliation. A green seethe of malice through the veins.... Woke as usual, feeling sick and half-dead." Frances McCullough, a Dial Press editor, and Plath's widower, poet Ted Hughes, who is listed as a "consulting editor" for this volume, have done her a disservice by bowdlerizing her text, expunging her occasional diatribes against friends and enemies alike, as well as what they call "inti-

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People weekly PICKS&PANS



The Journals of Sylvia Plath include photographs of the author-poet in 1954, above, with husband Ted Hughes in 1956 and with son Nicholas in 1962.



nicknames like Seats, Ticker, Trimmer and Digger (the sleazy antihero of Higgins' *The Digger's Game*). "You know how we cops are," the investigator says at one point. "We're a little dense, a lot of the time, but if you put a couple angry owls in the shower with us, we will soon figure out that something a little out of the ordinary is under way." You have to take time to figure out Higgins; he's pretty far out of the ordinary too. (Knopf, \$12.95)

□ THE SELECTED LETTERS OF MARK TWAIN edited by Charles Neider

These letters span Sam Clemens' life from the time he was 18 until just before he died at 74 in 1910. They touch on his lives as a riverboat pilot, miner on the frontier, newspaper writer, world traveler and successful author and lecturer. Even in the most casual correspondence, there is a tran-

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George V. Higgins' characters are glib in his latest novel, *The Patriot Game*.

scendent joy in the way he uses English. So, until the space runs out, some quotes. On hearing a band play a familiar tune: "It was like meeting an old friend. I tell you I could have swallowed that whole band, trombone and all, if such a compliment would have been any gratification to them." On a visit at 47 to Hannibal, his childhood home: "That world which I knew in its blossoming youth is old and bowed and melancholy now. Its soft cheeks are leathery and wrinkled. The fire is gone out of its eyes and the spring from its step. It will be dust and ashes when I come again." On war: "Why was the human race created? Or at least why wasn't something creditable created in place of it? God had his opportunity. He could have made a reputation. But no, he must commit this grotesque folly—a lark which must have cost him a regret or two when he came to think it over and observe its effects." On letters: "What does possess strangers to write so many letters? I never could find that out. However, I suppose I did it myself when I was a stranger. But I will never do it again." Thank goodness there weren't many telephones back then. (Harper & Row, \$16.95)

Song

□ ANGEL HEART Jimmy Webb

Webb has written some of the most successful pop songs of the last 15 years—*By the Time I Get to Phoenix*, *Galveston* and *Wichita Lineman* (hits for Glen Campbell), *MacArthur Park* (Richard Harris), *Up, Up and Away* (The Fifth Dimension), *All I Know* (Art Garfunkel) and *The Moon Is a Harsh Mistress* (Judy Collins). He has never had a hit on his own, however, in six solo albums of trying. This LP should not break his streak, but it does include some uncommonly thoughtful tunes, such as *Scissors Cut* ("If they ever drop the bomb," you said / "I'll find you in the flames" / But now we live like people / Who don't know each other's names"). There's also a fine tribute to Elvis, *His*

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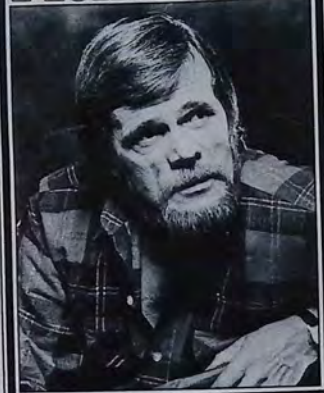


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People PICKS&PANS



Johnny Paycheck gets a few more gripes off
his chest in *Lovers and Losers*.

World ("Young god / With his firecrackers / But
you gotta laugh / You gotta laugh"). The arrange-
ments by Matt McCauley and Fred Mollin are slick,
and there are striking contributions by a talented
group of drop-in background vocalists that in-
cludes Stephen Bishop, Valerie Carter, Leah
Kunkel, Kenny Loggins, Michael McDonald and
Graham Nash.

LOVERS AND LOSERS Johnny Paycheck

For those who like their country music full of bitter-
ness, feisty Johnny is the complainer laureate.
The best example here is a clever, if not overly deli-
cate, tune by James DuBois, *She Got the Gold
Mine (I Got the Shaft)*, in which a divorcee points
out, "She said she would and I said I do / But I'd a
said I wouldn't / If I only knew / How those two little
words / Would mess up the rest of my life." The
other material—*D.O.A. (Drunk on Arrival)*, *Loser
of the Year* and Paycheck's *No Way Out*—is typically
malcontented, with Johnny talk-singing and gravel-
voicing through an awful lot of unhappiness.
Not everyone will be charmed; fans will take this
album and shove it into their collections.

NIECY Deniece Williams

Ten years ago Williams got a call from Stevie
Wonder asking if she'd be interested in joining his
backup group Wonderlove for a tour he was mak-
ing with the Rolling Stones. She said yes, and she
hasn't known many noes in her career since. After
leaving Wonder, the Gary, Ind. songbird went solo
and has collaborated with such pop powerhouses
as Maurice White of Earth, Wind & Fire and John-
ny Mathis, on his *Too Much, Too Little, Too Late*.
Niecy marks the beginning of another fruitful part-
nership—this time with Philadelphia Thom Bell,
the producer who has crafted sounds for artists
ranging from Elton John to the Spinners. Williams
presents him with not only a vibrant soprano but
also a talent for composing love songs that has
blossomed on recent albums (she has done five

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others). Bell has marvelous taste in putting gem-like voices in beautiful musical settings. The eight songs here are upbeat, soulful and polished. Particularly alluring is the Williams-Bell tune *Waiting by the Hotline*. It ought to keep both their phones ringing for some time.

PLAYING FOR TIME Helen Hudson

Another in the line of Australian musical imports that includes Lana Cantrell, Olivia Newton-John and, most recently, Renee Geyer, Hudson, 29, is an affecting performer who sings expressively and writes intelligently. While she has toured as an opening act for such performers as John Davidson, Tom T. Hall and Don McLean, this is her first album. It was recorded in Nashville (where Hudson now lives) and has a country feel at times. But its alternately sunny and fatalistic tone is more evocative of her past homes: Arizona (where she lived as a child) and Santa Monica. Perhaps the most striking track, *One More Guitar*, is a story-telling tune that begins, "A kaleidoscope crowd made a colorful line / Today between Sunset and Vine / Where young would-be stars played songs on guitars / And castanet dancers kept time / ... And all of them came to win fortune and fame / And none of them thought they would lose."

HEARTBREAK EXPRESS Dolly Parton

It's a measure of how ingratiating Parton is that she can get away with writing lines like "There was a boy there, he loved me dearly / But I broke his heart severely" (in *My Blue Ridge Mountain Boy*)



Helen Hudson makes a sunny debut with her first LP.

or "Hollywood, Hollywood, dungeon of drama / Center of sorrow, city of schemes" (in *Hollywood Potters*). Maybe it's the country-gal image of naïveté she has maintained, even while becoming a showbiz conglomerate, but lines that would sound dumb coming from someone else sound adorable coming from Dolly. This is another smooth album, co-produced by Parton and Gregg Perry, with almost nothing to be unhappy about, unless it's the slightly overwrought version of Engelbert Humperdinck's old hit *Release Me*, or the trite talking-in-his-sleep theme of *Barbara on Your Mind*. There is a fine example of an amorous Parton lullaby, *Prime of Our Love*, the pleasantly mournful *Do I Ever Cross Your Mind*, and some deft support from such studio musicians as Tom Scott, Jim Horn and Albert Lee. Where does Dolly find time to make such terrific records, what with being a movie star and fluffing her wigs and all?

KIM WILDE Kim Wilde

Wilde, 20, is cast in the mold of the Go-Gos. She just oozes pubescent charm as she sings delectable pop bonbons like *Young Heroes* and *Cherished Love*. An Englishwoman, she doesn't come riding any musical trend or packing any pretension—and in this era that's saying something. She's also a second-generation rocker: Her father was Marty Wilde, a moderately successful singer in the late '50s and early '60s. She even got dear old dad to co-write all her songs with her brother, Ricky, 19, who also produced this U.S. debut disc. With her callow vocal panache and jailbait looks, Wilde is a likely prospect for the big time.

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PICKS&PANS

Screen

Albert Finney is Daddy Warbucks, Carol Burnett is the horrid Miss Hannigan, and Aileen Quinn (with Sandy) has the title role in John Huston's *Annie*.



□ ANNIE

Take a spouse. Take the kids. Take the grandparents. Take a cat. Or a dog. This is the first great movie musical since the *My Fair Lady-Sound of Music* era that qualifies without reservation as a family film. It has no sex, obscenity, violence or redeeming social value; it is just intelligently, joyfully entertaining. Director John Huston, best known for such dark films as *The Treasure of Sierra Madre*, *The Misfits* and *Fat City*, has, in his first musical, turned the Broadway show derived from "Little Orphan Annie" into a bright, happily sentimental extravaganza. He was helped by choreographer Arlene Phillips, best known for her Dr Pepper commercials, and cinematographer Richard Moore, and he was blessed by his cast. Aileen Quinn, who was 9 when the film was shot last year, sings appealingly, and she manages to be cute without being coy. Carol Burnett, as the tipsy orphanage director whom Annie escapes, displays her con-

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siderable comic repertoire of double takes and pratfalls. As a Briton, Albert Finney was a strange choice to play the quintessential American capitalist Daddy Warbucks—but he is effectively bluff, with nicely reluctant warmhearted impulses. Ann Reinking, as the secretary who talks Warbucks into temporarily adopting Annie, is slyly charming and, of course, a peerless dancer. Bernadette Peters and Tim (The Rocky Horror Show) Curry, as a ruthless couple who pretend to be Annie's parents to get Warbucks' reward, are ideal, while Geoffrey Holder, as the factotum Punjab, and Edward Herrmann as FDR are endearing. Huston inexpressibly lets clips from Greta Garbo's *Camille* run on at great length, and those familiar with the original Broadway score will miss some edited-out songs. But this is a movie too wonderful to quibble about. Go see it; you won't want to wait until *Tomorrow*. (PG)

ROBIN HOOD

When Disney animations are good (*Fantasia*, *Snow White*), they are very, very good. This 1973 rerelease, however, is not good. To give most of the major *Robin Hood* characters a rural Southern twang hardly seems to fit the myth of a lapsed British aristocrat who steals from the rich to give to the poor. Roger (Dang Me) Miller plays the rooster narrator, for instance. Andy (Wild Bill Hickok) Devine is the badger Friar Tuck, and Pat (Green Acres) Buttram is the wolfish Sheriff of Nottingham. More in keeping with the tale's spirit, the tyrannous Prince John, an insecure lion, is given voice by Peter Ustinov, and his flunky, the serpent Sir Hiss, gets his sibilants from Terry-Thomas. Robin is a fox, with Brian Bedford's voice, and his love for Maid Marian (Monica Evans as a vixen) is merely cloying. The entire effort, down to the too-static animation, is diffident. But the Disney approach is so comforting it can carry even mediocre material, and children too young to have seen this film in its first release may enjoy it in spite of its shortcomings. (G)

THE CHOSEN

When will Rod Steiger get another role he can sink his teeth into? This adaptation of Chaim Potok's best-selling novel offers him—and audiences—barely an hors d'oeuvre. It's the story of two Jewish boys growing up in Brooklyn during World War II. One, played by teen heartthrob Robby Benson, is the son of a rabbi. The other, Barry (Fame) Miller, is the son of a Zionist journalist. Their friendship is complicated by their respective fathers' opposing views on a Jewish homeland. The rabbi, played by Steiger, is against it; the journalist, Maximilian Schell, is for it. But the movie has no focus. One minute it's concerned with the friendship between the boys, which is so sweet as to have homosexual overtones. Next we see horrifying documentary footage of Nazi concentration camps. Then the movie lurches back to a spotty portrayal of the fathers. Steiger looks terrific in his white beard and earlocks, but the only time the movie comes to life is when he or Schell is on the screen, and that's not often enough. Benson is horribly miscast as the pious rabbi's son; his dewy-eyed sincerity is laughable. This movie's failure is especially shameful since, as the book proved, the subject is rich and fascinating. (PG)



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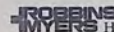
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Jane Fonda and Tom Hayden

are working to put her money where his mouth is

POLITICAL BEDFELLOWS

UP FRONT



Why, it's Jane Fonda!" exclaims an elderly Santa Monica resident, astonished to find the Oscar-winning actress on his doorstep with a wide-screen smile, not for Redford or Kristofferson but, this time, just for him. "I'm walking the precinct for my husband, Tom Hayden," announces Fonda, proffering a handshake and a Hayden handbill. Some 10 years after Jane's strident radio broadcasts from Hanoi and Tom's "Chicago Seven" trial made them the chicest of radicals, more than the times have been a-changin'.

In films, Jane has become not only an extraordinarily bankable star but a bankroller extraordinaire. Her IPC (Indochina Peace Campaign) production company, founded in 1972, has raised consciences and box office grosses with such films as *Coming Home* (\$30 million), *9 to 5* (\$103 million) and currently, *On Golden Pond* (\$101 million). Meanwhile Tom has written six books on politics (his most recent: *The American Future*) and has been organizing on grassroots issues since his 1976 loss of the Democratic nomination for a U.S. Senate seat to John Tunney. Hayden's current campaign to win the June 8 Democratic primary for California's 44th District State Assembly seat may well determine whether, at 42, he has a political future.

The couple's combined effort is as large as the position is small. When she rings those doorbells, Fonda is ready to talk the issues—rent control (Hayden is pro), nuclear power (Hayden is con), community services (Hayden wants to tax the oil companies to help). Jane admits, however, that most voters prefer to chat about the health of her father, Henry, especially since his *On Golden Pond* Oscar. Once such digressions would have rankled, but no more. "These are family people," says Jane of a heavily Democratic district that includes many tenants and senior citizens as well as the very rich. Besides, the elder Fonda, once opposed to Tom and Jane's political activities, recently distributed a letter to all the district's registered Democrats supporting his son-in-law. Encouragement

CONTINUED

The extra tootsies in the family bed belong to children Troy and Vanessa, whose cover-up isn't political. Ditto dog Manila.



"They're wonderful," says Jane of the citizens she has canvassed for Hayden. But one voter balked at opening the door.

LOS ANGELES TIMES PHOTO

from Dad and Jane's personal appearances don't hurt. (Hayden's major opponent, Steve Saltzman, 32, an aide to Los Angeles Mayor Tom Bradley, has no comparable backers but draws his support from businessmen and landlords. Saltzman characterizes Hayden's politics as "anti-free enterprise, anti-private property.") Of course, Jane has faced some slammed doors as well as smiles, but Hayden has stated that voters are impressed that "a talented actress with other priorities would come to their doors and knock herself out for her husband."

No regimen in her current *Workout* best-seller (see story, page 42) is as tough as the new chapter Jane has written for herself. In the last month (before a strained tendon aggravated by skiing put her temporarily on crutches) Fonda trudged four hours daily, five days a week, to 800 dwellings in the district that includes much of West Los Angeles, Santa Monica and Malibu. "This area has the greatest variation of income in the U.S.," deadpans Hayden, "mine and my wife's."

The money serves their political purposes. The profits from Fonda's best-selling *Workout* book (some 360,000 copies sold, according to Simon and Schuster, which recently raised the price from \$15.95 to \$17.95), from Fonda's *Workout* salons and from Fonda's *Workout* records, tapes and video-

cassettes are funneled directly into the Campaign for Economic Democracy (CED), a political action organization founded by Hayden six years ago. It is a major source of Hayden's political finances. Records show that CED spent \$52,870 on 22 political candidates during the past year, but of that, \$34,220 went into Tom's own campaign. An additional \$37,850 has come from donations by friends like Ed Asner, John Ritter, Jon Voight and Sherry Lansing. Jeff Wald and Helen Reddy have pledged \$10,000. Joyce DeWitt and Margot Kidder hosted fund raisers.

Hayden and Fonda have learned a good deal about persuasion since Hanoi and the race against Tunney. "I was frequently shrill," Jane admits. "People view us, and me in particular, as angry and humorless. I'm just glad I'm able to correct that impression." She certainly tries. Whether visiting an affluent L.A. synagogue, attending a celebrity fund raiser or knocking on the doors of the average working stiff, Hayden and Fonda are models of low-key charm. "Very often people can only open their hearts and minds to new ideas if it's done gently," she says. Still, their acceptance is by no means complete. Part of the 44th District constituency remains unconvinced that the founding president of SDS (Students for a Democratic Society) and the sex symbol turned radical have made the transition to just folks. CED has been labeled "socialistic" by local Republicans, and Democratic Party leaders are split over their support for Hayden. In some local supermarkets placards read: "Put Tom Hayden in his place—the zoo." Other attempts at mud-slinging are comical. Hayden says a veteran accosted him and said: "I fought in the Korean War and I know what you were up to." Hayden retorts, "I was 11 during the Korean War. I wonder what he had in mind?"

Other critics are equally suspicious of Fonda's role in the campaign. Tom says she exerts the same limited influence over his politics as he does over her movie choices. "I'm there to see that he's happy," says Jane of their mutual support. "It's also his biggest contribution to me." Michael Dieffen, Hayden's campaign manager, believes Fonda is modest. "There's not a political decision this campaign or Tom personally makes that Jane

Crutches (to ease a strained tendon) couldn't keep Jane, with Tom and daughter Vanessa, off the campaign trail.

does not play a role in," he has stated.

The Haydens share a similar rhetoric about moving from political fringe to mainstream. Says Tom: "If you've been trying to get into a house for a long time and the door finally opens, it would discredit much of what you've been saying if you don't go in." Adds Jane of working within the system: "Unless what we had done in the past was a fad or dilettantism, then of course you want to go inside." Tom is disappointed by inflexible '60s activists—"friends of my generation who couldn't handle the opening up of the system." For Hayden, "The '60s was a great decade, but it's pointless to live in the past. What am I supposed to tell my son? That the greatest period of his father's life is over? That the most interesting things happened before he was born?"

Family has become a major part of the Haydens' campaign. The brochure features many snapshots of Tom fishing, playing softball, or posing with Jane and the kids—Troy, 8, and Vanessa, 13 (Jane's daughter by her first husband, French director Roger Vadim). Even Henry gets in the act. Tom reveals that before he and Jane married in 1973, "Henry wondered what his daughter was getting into." The making of *On Golden Pond* in New Hampshire brought them all closer. "Fishing is a great way to get to know Henry Fonda," says ardent angler Hayden. "Henry is not a big talker and fishing doesn't require it. We enjoy each other. He knows his daughter's marriage hasn't been short-lived or disastrous. And he's got a grandson out of it."

Jane attests that Tom's gentleness was a strong attraction at their first meeting in Detroit in 1971. She recalls how he handled Vanessa on their first date. "It was late and we were holding hands in the dark," she recalls. "Vanessa woke up and stumbled into the living room. Instead of ignoring her or saying I should take her back to bed, Tom turned on the lights, introduced himself and took her in his arms. He's a very tactile person. I thought: at last, a human being." Jane adds that Tom hasn't tried to replace Vanessa's father, who has a house minutes away, but Tom and Vanessa respect each other. "They get mad sometimes," Jane allows, "but she likes Tom, I think." Vanessa resents being a campaign prop and has been known to wear clownish whiteface around photographers. "She's a character," says Jane.

For his part, Tom claims that "being

CONTINUED



Son Troy was a flag-waver last month in L.A. as he joined his hockey fan parents for a Kings vs. Vancouver game.

a father is the most enjoyable and moving experience of my whole life." He won't be apart from Troy for long. "A week is unthinkable," he protests. "Last night," Tom continues, "I insisted he sit on my lap because pretty soon he will get too old to feel it is okay. We regressed and watched Chip and Dale cartoons."

The Hayden family has been a fixture around Santa Monica for 10 years, and by Hollywood standards they live like the Waltons. A well-used 1978 VW

stands outside their rustic, wood-paneled home a block from the beach. It's a high-crime district where houses in the inflated L.A. real estate market are being offered for \$400,000. A German shepherd, Geronimo, provides protection—and company for the family mutt, Manila. Still, the modesty of their lifestyle can't disguise their wealth.

There's a live-in housekeeper to pick the kids up at school and to cook when schedules get hectic. The Haydens also own a \$500,000, 120-acre ranch in

Santa Barbara. Soon they will be moving upscale in their Santa Monica neighborhood to a new abode, priced at an estimated \$1 million, that they are redesigning and converting to solar power. "I'll miss this place," sighs Jane, "but privacy is getting to be a problem."

Both Hayden and Fonda believe they balance each other by being separate people in different spheres. Hayden says it works best "when we come up with political and film agendas that

intersect, like *Three Mile Island* and *The China Syndrome*." But the combination of politics and business builds pressure. "You pay a price for being right before it's popular," says Hayden. "It gets polarized into one extreme against the other. In fact, it's just the future against the past." In that continuing battle, Fonda and Hayden say they rely mostly on each other for support. "We'd both been through a marriage each when we met," says Jane, "and we both knew what we needed. I

didn't need another person like me. I needed humor, calm, wisdom, all things Tom provides." Tom credits Jane with breaking him out of '60s prejudices against marriage and family. "It's not that we've found the perfect answer or even that we'll always be together," he says. "It's just a serious commitment that goes beyond us."

In public, the Haydens rarely display overt affection. But after a play at Vanessa's school, when they thought no one was looking, Tom reached out

in the dark to hug Jane. The moment was revealing. On *Golden Pond*, Jane later admitted, told some home truths about her difficulty in reaching out to her father, and to men in general. "If you're a strong, famous woman," says Fonda, "it's not easy to find a man who isn't threatened. Tom is an extremely powerful person. We're lucky," she adds. "Certain previous relationships required us to minimize our potential. We don't have to do that anymore."

DAVID GRITTEN

Jane Fonda's hard-learned Rx for fatties:

Normally she carries a mere 122 pounds on her 5'7" frame. Now she's "15 pounds heavier than I ever was"—but totally unconcerned. Though good nutrition is high on Jane Fonda's list of causes, she's been indulging her appetite since a period of forced slimness while making *9 to 5*, *Roller* and *On Golden Pond*. "I'm tired after three movies in three years," she says. "I'm 44. No reason I have to be on a strict regimen. Most women are overconcerned about thinness."

What should be No. 1, says the proprietor of California's Jane Fonda Workout centers and the author of the top best-seller *Jane Fonda's Workout Book*, is plain good health. Her centers (in Beverly Hills, Encino and San Francisco) and book push a program to burn up excess calories while building muscle flexibility with aerobic exercises that also improve cardiovascular blood flow.

Her 254-page manual (some chapter titles: "Beginner's Legs and Hips," "Advanced Buttocks") outlines daily drills—27 minutes for newcomers, 40 minutes for the more experienced—to be performed to music and requiring no equipment. The exercises are mostly muscle-toning lifts, lunges and stretches. Fonda urges people to "go for the burn"—that is, work out to the point where they feel a burning in the muscles. That sensation comes with the chemical breakdown of carbohydrates into carbon dioxide and water, which is flushed into the bloodstream and eventually expelled from the body. The result, in time: a tauter, trimmer figure. To keep it trim, Fonda prescribes a diet featuring no salt, minimal sugar, limited meat (animal flesh stores up pesticides), lots of water (six to eight glasses a day), nuts, seeds, wheat germ, unprocessed bran (two tablespoons a day), yogurt, fresh fruits and vegetables. Instead of coffee, Fonda dissolves three tablespoons of yeast flakes in hot water, a

Cheer up, eat right, exercise, learn to 'burn'



brew she downs several times a day.

The woman who had the cheek (not to mention the rest of her figure) to wear bikinis in *California Suite* and *On Golden Pond* has earned the right to proselytize. Troubled by low self-esteem since her plump and "klutzy" adolescence, she abused her body for more than 20 years, bingeing and dieting at boarding school and subsequently using amphetamines and diuretics. But in 1968, after she gave birth at 30 to her first child, Vanessa, Jane went to a nutritionist. He steered her from pills into her diet that emphasizes natural, complex carbohydrate foods.

Each week 10,000 people (mostly women) pay up to \$6.50 for one-hour sessions at the Fonda salons. The actress even teaches some classes. Instruction is also available from cassettes (\$12.70), records (\$13.75) and videotapes (\$63.60). Knowing that jet lag "can zap you when you're over 20," Jane took a cassette on a business trip to Paris and arose at 5:30 a.m. the next day to do "all the things I say in the book. You take your yeast, you don't eat much, you work out. My God, it works: I faced each day feeling pretty good."

At home she runs six miles each morning. She has Tom ("a real Irish meat-and-potatoes man") running at least three miles daily, but tries not to "make a big deal" about nutrition. Usually she doesn't even tell Tom and the kids "when I sneak bran or wheat into their scrambled eggs and whip some egg into their orange juice." At 13, Jane notes happily, Vanessa "doesn't have a weight problem, and she's not overly concerned about weight." Her family's birthdays feature "gooey cakes, just like everybody else's," says Fonda. "These days," adds the woman who was being tagged Hanoi Jane only a decade ago, "I'm almost mainstream."

WHEN TEENS WANT CONTRACEPTIVES, SHOULD THEIR PARENTS KNOW? TWO IMPASSIONED ADVOCATES FACE OFF

Do my parents have to know?" the teenage girl's voice asks fearfully on the telephone. Debra Haffner, a staffer at Planned Parenthood in Washington, D.C., reassures the girl calling for an appointment that birth control counseling is confidential. What Haffner can't guarantee, however, is how much longer that will be true.

Sexually active teenagers are already reacting with alarm to a regulation proposed by Secretary of Health and Human Services (HHS) Richard Schweiker that could profoundly affect their lives. As drafted, the rule would require any clinic that supplies a girl under 18 with federally financed birth control pills, an IUD or a diaphragm to notify her parents within 10 days. Though still under administrative review, and months away from implementation, the regulation has triggered an emotionally charged debate. The usual request for public comment drew an extraordinary response—a torrent of 40,000 letters, most of them opposed to what detractors call the "squeal rule."

The regulation's chief proponent is Marjory Mecklenburg, 46, who heads the Office of Adolescent Pregnancy Programs at HHS. In her view, the proposed regulation would "break down the barrier that separates parent from adolescent" over teenagers' use of contraceptives. Arguing that birth control devices—at least the Pill and IUDs—pose a health risk to teenagers, Mecklenburg says that failure to consult parents amounts to an abrogation of their rights. "Without consent, children cannot have their ears pierced or get a shot from the school nurse," she says. "Yet somehow, uniquely in the area of contraceptive services, we have closed the parent out."

Originally a home economics teacher in Minneapolis, Mecklenburg put her career on the back burner to raise a family of three sons and a daughter, now ranging from 25 to 15. Her husband of 27 years, Fred, an obstetrician and gynecologist, first engaged her interest in the abortion controversy

Planned Parenthood's Faye Wattleton blasts the proposed rule as "a mean-spirited regulation meant to be punitive."



Federal health official Marjory Mecklenburg wants parents to be told when their daughters seek contraceptives.

14 years ago. "The thing that really touched me," says Mecklenburg, "was the actual pictures in the obstetrical journals of the developing fetus and the difficulty of drawing a line and saying, 'This life is not expendable after today, but yesterday it was.' " Having made her reputation by helping to form anti-abortion groups, Mecklenburg was recruited by the Reagan Administration for her present \$55,000-a-year job. Husband Fred was unusually supportive, taking a leave of absence from his medical practice

in Minneapolis to join her in Washington. While she defends her position by stressing that contraceptives are "potentially dangerous drugs and devices," Mecklenburg concedes that she would prefer to see less sexual activity among young people. She believes that more involvement by parents would slow the national epidemic of teenage pregnancies—more than one million in 1981.

Mecklenburg's opponents denounce the proposal as a devious and misguided effort to legislate teenage chastity. "They're not really interested in the health care of these young people," declares Faye Wattleton, 38, president of the Planned Parenthood Federation of America. "The real intention is to discourage the young from using those services and thereby force them not to be sexually active." Calling the health and safety rationale for the regulation a "smokescreen," Wattleton points out that clinics would not be required to report venereal disease among teenagers, even though the death rate for penicillin treatment is twice that for birth control pills and IUDs. Wattleton's organization has pledged to retain confidentiality for teenage clients of its 5,200 clinics—even at the risk of losing \$30 million in federal subsidies. She predicts that teenagers, rather than allowing their parents to be advised that they are having sex, would instead simply stop using contraceptives. "What the regulation means in reality," she says, "is that more young people will become pregnant."

Wattleton, a former nurse and the divorced mother of a 6-year-old daughter, became active in Planned Parenthood 14 years ago because, she says, "I felt it was doing something to prevent needless suffering—young women facing unwanted pregnancies, the tragedies of illegal and unsafe abortions."

Two months ago a survey of 400 teenage clients by the main Planned Parenthood clinic in Chicago indicated that they oppose the proposed regulation by a substantial margin of 7 to 1. "Many teenagers simply felt that their parents wouldn't understand their sexual activity and their need for contraceptives," says Barbara Shaw, a Planned Parenthood staffer in Chicago. A Washington teenager who opposes the requirement says the Reagan Administration should redirect its focus. Instead of restricting adolescents, she says, the government should pass a regulation for parents: "Go to class to learn how to talk to your kids!"

KEN HUFF and NANCY KING

RETURNING TO HIS ALMA MATER 50 YEARS LATER, THE PRESIDENT GETS A MIXED REPORT CARD

Two weeks ago, when he returned to his alma mater, Illinois's Eureka College, Ronald Reagan (class of '32) was filled with feelings of "great pleasure and warm nostalgia." His commencement address, which caught the world's attention with its measured challenge to Moscow on nuclear arms reduction, was in part devoted to college reminiscences. He fondly recalled the football games of his youth on the tranquil rural campus, expressed regret that he hadn't studied hard enough to boost his average out of the C range, and credited Eureka with giving him the opportunity to work his way through college even after the Great Depression hit midway through his undergraduate career. "This school made it possible for young men and women, myself included, to get an education," he told the 86-member graduating class, "even though we were totally without funds, our families destitute victims of the Depression.

"My heart was always set on going to Eureka," says Eric McClain, fixing a school lawn mower with father Ernest.

Everything that is good in my life began here."

For several of his listeners, however, the message rang a bit hollow. When Reagan worked his way through Eureka as a cafeteria dishwasher, his critics noted, the school was still a Disciples of Christ college with modest tuition, room and board charges of \$450. Today, although Eureka still receives church contributions, student costs have gone up to \$5,975, which, even adjusted for inflation, is about twice what Reagan paid. Many students now rely on a combination of parental contributions, part-time jobs, scholarships and loans to meet that hefty price, and the fear at Eureka this year is that if proposed cuts in federal and state loans pass Congress, some will have trouble staying in school. "Reagan did all these cuts too fast," says Mary Correa, whose daughter Maritza's aid has been reduced and who has recently been forced by her husband's illness to take a second job. "I don't think much of him." Concur a student: "It's one thing to admire how Reagan worked his way through

school and all that. It's another to do it today."

The problem of paying for college in the '80s has hit home for Greg Bange, a 19-year-old junior from Homer, Ill. "I chose Eureka because when I started it was one of the less expensive small schools," he says. The son of a sporting goods store employee who earns about \$20,000 a year, Bange put together an aid package—including a state scholarship and a federal loan—that enabled him to pay for tuition and lodging at the President's old fraternity, TKE. Summer work and a loan from his grandparents have carried him until now, but Bange, a psychology major who says he admires Reagan, still needs all the student aid he is getting to stay in school. "My parents wonder what Reagan would say if he were asked what he would do in a similar situation," Bange muses.

About 60 percent of Eureka's 439 students receive some form of financial aid, and for some of them the President's program will lead to cuts that could average \$1,250 per year. George

CONTINUED

"I've had a wonderful education at Eureka," says incoming senior Maritza Correa (right). "If I can finish, I'll be happy."



After his address to the graduating class, Eureka's most distinguished alum was bussed by a fan, while Dean Jerry McCoy conferred other honorary degrees.



Kelley Munyon works in the dining hall and at two summer jobs to pay her way but still relies on federal loans.

Greg Bange, a member of Reagan's fraternity, says he barely scraped by last term and may not next year.

Hearne, the dean of admissions, fears that the economic crunch may cut into the number and diversity of Eureka's students. "We don't want to see a situation where we only get students from affluent families," he says. "And we will clearly have to ask our alumni to contribute more." The school has already approached its most famous graduate for a gift; although Reagan has long supported the school financially, Hearne won't reveal what the President has contributed. The school has started several fund drives, including one for a \$2 million Reagan scholarship program to help its struggling students. "We are doing everything we can to see that no student suffers or is forced to leave the school if it can be avoided," Hearne says. "But there is no doubt that, in a situation like this, some students will be hurt."

Despite the complaints, the prevailing attitude toward Reagan's policies is surprisingly supportive at Eureka, even among students most dependent on targeted aid programs. Sophomore

Kelley Munyon, 19, of Warrensburg, Ill., says if her annual \$2,500 federal loan is cut, "I'll just work all that much harder." She already puts in a 6 a.m.-to-midnight schedule six days a week, squeezing study and classes around her job in the student cafeteria near the one where Reagan once washed dishes. "It's worth it because I love it here," she says. "I see kids who come here from a larger city and some of them can't stand it. They say, 'Oh, there's nothing to do here but go to the Dairy Queen.' But I come from a town that doesn't even have a Dairy Queen."

Eric McClain, 20, one of the college's 70 minority students, has already been hurt by Reagan's cuts. The son of a cook and an unemployed construction worker, McClain, a junior, has seen his \$1,500 student loan reduced by \$250—and the President's proposed budget could cost him an \$800 federal grant. But McClain, a deeply religious Baptist, is not bitter. "At first I guess I was angry at Reagan, but I nev-

er really felt it was his fault," he says. "I think in something like this, some people are going to suffer, but the hope is it will benefit others in the long run." Pat Renkes, who won't be back for his junior year in the fall because of cuts in his student aid, agrees: "I've studied some economics and I think that the economy is basically cyclical and beyond the control of one President. Some people get caught at times, and there's not much the President can do. I guess it's just me this time who got caught."

That admirably selfless perspective helps explain why so few students joined the tiny, hastily organized demonstration against Reagan's visit. "College students don't demonstrate anymore," observes Greg Bange. "Besides, that would never happen at Eureka. It would be too rude."

SARAH MOORE HALL

His popularity still sky-high among Eureka's 4,300 townsfolk, President Reagan got a warm send-off after his speech.



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Looks like your days for bragging about being the best tennis player in the house are numbered. She's something! "Oh, Dad! It's no big deal." But you know how she really feels, you've been there. And you want to tell the world. So go ahead. Reach out.



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ARTS

THE NEWEST MARVEL ON NEW YORK'S SKYLINE IS PRIMA DONNA WOOD, DANCER EXTRAORDINAIRE



"The last thing I want people to feel when I'm dancing is, 'Oh, isn't that pretty!'" says Donna Wood (across the Hudson from Manhattan). "I want them to feel something deeper than that."

Her body is wrong for a dancer. She is too tall (5'8"), too heavy (128 pounds) and too ample of bosom and hip. In a field dominated by washboard-ribbed seraphs, Donna Wood is obviously—and gloriously—made from this mortal clay. But all that womanliness hasn't

stopped her from bounding barefoot to the top in the Alvin Ailey Dance Company, a Manhattan troupe officially without stars but with acknowledged standouts. "She is," says her friend, Ailey graduate Judith Jamison, "one of the best dancers in the world. I don't

mean black dancers. I don't mean modern dancers. I mean *dancers*."

Since Jamison's defection to the Broadway musical *Sophisticated Ladies*, the breathtakingly statuesque Wood, 27, has taken over her roles. Most tellingly, she has stepped into Ai-

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Photographs by Jack Vartoogian



In *Cry*, says Judith Jamison, who made the piece famous, Donna "just goes out and transcends everything I taught her."

ARTS



Donna gets a backstage buss from the boss, Alvin Ailey. "She's a dream dancing, a fantasy that moves," he says.

ley's masterwork, *Cry*, the wrenching solo about the agony and hope of black womanhood. The Ailey company does not designate its principal dancers, but when Wood solely inherited *Cry*, the dance world knew she had arrived. Wood, among the more popular and least neurotic first ladies in dance, learned the role in Jamison's living room. Recalls Wood: "We just pushed aside the furniture and got on with it."

In Europe she's all the rage, having performed Leonard Bernstein's *Mass* in Vienna and two Ailey pieces with the Royal Danish Ballet. On home turf, recognition has taken a little longer. But there are signs. "Everybody now calls me Miss Wood instead of Donna," she says. "At first it made me blink. I thought it was kind of cute. Then I realized younger members of the company were actually looking up to me. That's when you suddenly realize that you've grown up in your profession."

Like so many overnight sensations, Wood has been working hard since childhood. Living outside Dayton, Ohio, the fourth of seven children in a middle-class family, Donna tagged tirelessly behind her three big brothers from gridiron to baseball diamond. "But," says her mother, Erma Lee, "the boys didn't want to be bothered with her." Instead, Erma enrolled her oldest girl in dance class to work off her energies in a ladylike way. Donna kept on playing football (and still enjoys a quick touch scrimmage with the stagehands on tour) but kept dancing too. At 11, she began studying with the Dayton Ballet on weekday afternoons, and during high school she spent six summer weeks with the Dance Theater of Harlem. After Donna's graduation at 16, her father, Frederick, now a vice-president of General Dynamics, gave her exactly two weeks to find a dance job in New York. The Joffrey and the American Ballet Theatre turned her down as too tall, but Alvin Ailey actually cast her in a ballet before telling her she was hired. Her father moved Donna to Manhattan with all her worldly goods in the back of his Rambler.

Trained in classical ballet, Wood had to learn jazz, modern and ethnic dance with Ailey and had so much fun she would forget to pick up her \$100 weekly check. "I couldn't believe they actually wanted to pay me to do this," she says. Ten years later that glee is still evident in her performances. On-stage Wood is outstanding for the

strength and passion she brings to Ailey's repertory of highly emotional roles. "If you're just doing steps," she says, "all meaning is lost." Job satisfaction, though, is crucial, since as an Ailey dancer Wood makes only \$18,000 a year, while superstars like Cynthia Gregory are raking in some \$250,000. "I'm comfortable," maintains Wood.

She has no serious beaux ("I'm tired, and I just don't have time for anything steady") and devotes herself almost obsessively to fussing over her five-and-a-half-room West Side apartment. After a performance, where she is cheered and pelted with roses, Wood unwinds by scrubbing the bathtub or vacuuming, with jazz playing on her headphones. When everything is clean, she rearranges the furniture. "When I come home," says her roommate, dancer Robin Becker, "I never know where I'll find anything."

Every morning Donna drinks hot water with lemon juice and downs home-cooked bran muffins made with bone meal and brewer's yeast. Then as a warm-up she pedals the 50 blocks downtown to the Ailey studio. For energy before a performance, she drinks a half cup of hot water with a tablespoon of molasses in it, and if that doesn't work, she does it again. "There are no formulas," she says of her regimen. "But I don't believe in killing your body or hurting yourself, because you only have yourself once. Once you kill it, it's gone." BARBARA ROWES

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IN THEIR
OWN WORDS

THE MESSAGE OF THE FALKLANDS, SAYS EXPERT JOHN MOORE, IS THAT NAVIES MUST THINK OR SWIM

In the wake of the dramatic sea battles around the Falkland Islands, disturbing questions are being raised about the vulnerability of modern navies in an age of high-tech warfare. The sophisticated, computer-guided weapons that sank Argentina's aging American-built cruiser General Belgrano (see following story) and blasted Britain's H.M.S. Sheffield into a smoking hulk also torpedoed naval pride. Yet, even as sea warfare becomes a kind of grotesque video game with weapons launched by technicians miles away, the Reagan Administration is vigorously pursuing a \$168 billion plan to rebuild America's armada by adding two nuclear supercarriers and refurbishing World War II battleships such as the New Jersey. To appraise the efficacy of naval power today, PEOPLE went to the world's leading expert, John Moore, 60, a retired Royal Navy captain and editor of *Jane's Fighting Ships*, the de-

finitive fact-and-photo-filled almanac of the world's navies. Moore, who lives in rural Sussex, follows founder Fred T. Jane, who in 1898 assembled the first of Jane's volumes (others are on such topics as weapons and aircraft) that are routinely consulted by everyone from journalists to foreign intelligence agents. Moore, who hopes to publish the 85th nautical edition in July (at 825 pages it will cost around \$100), talked to PEOPLE's Jerene Jones about the implications of the Falklands fighting for navies everywhere.

Given the devastation in the Falklands, is it feasible today for the U.S. to consider building two new 90,000-ton supercarriers? Or should we concentrate on smaller ships whose loss might not be so costly?

If you build a carrier, you might as well make it a proper carrier. The 90,000-ton *Nimitz* is big enough to car-



Moore, editor of *Jane's Fighting Ships*, strolls the Sussex coast near his home. He worries that many of today's warships like H.M.S. Sheffield (above) are about as seaworthy after attack as the old fishing boat he's standing next to.

ry the entire Argentine Air Force. After all, one must remember that more than 50 percent of a ship's real cost is the men on her, and that smaller ships are more easily sunk than bigger ships.

But aren't big carriers sitting ducks for the kind of missile that sank the Sheffield?

If you look at the figures for the last

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WORDS

war, of 30 major American carriers only five were sunk. The old *Enterprise*, for instance, was hit by Japanese kamikaze pilots and didn't sink. The *Yorktown* sustained three bombs, two torpedoes and was being towed home when finally sunk by a submarine. The explosive power and accuracy of bombs used then wasn't much different from today's missiles. That's not a bad track record for survival.

What about the destruction of the Sheffield by a \$200,000 French-made Exocet missile, fired from 20 miles away?

The destruction of the *Sheffield* with a missile carrying a conventional warhead has not changed my mind about the future of naval warfare, but it has punched home the requirement for aerial surveillance at long range. The best way of dealing with an attack is by shooting down the attackers rather than the missile. If you scramble the aircraft aboard your carriers and home in on the attacker before his missile is within range, you can save yourself. The problem is that the *Sheffield* did not have adequate air cover; a large carrier like the *Independence* does because it carries its own. An aircraft carrier's planes can maintain a protective patrol radius of 250 miles or more.

Why did the Sheffield burn so fast?

Many people are worried about warship design. The problem with today's long, lean ships is stability. When you get the superstructure and all the radar antennae aboard, these craft develop "top weight" problems, and they can support fewer and fewer weapons systems. To cut weight, the upper works are built of aluminum alloy containing magnesium, which prevents damage from the action of the sea. But if there's a fire, it's like setting a match to a blowtorch. That's a problem of the modern frigate. You have a small fire, then it goes *whoof*. This is true for British and American ships.

What would you suggest?

I like a hefty hull that can stand up to a lot of bashing—a short, fat ship.

Aside from the General Belgrano, what other American-made ships have gone to sea under foreign colors?

Ships have been sold to Greece, Turkey, Brazil, Pakistan, Taiwan and the Philippines—all over the world. It's been a jolly good trade, but it has run



Moore works standing up at a naval chart table in a shed. He starts at 5 a.m., often going "until I find I'm not making any sense."

out now. The new ships America has built are too complex and too expensive for most other countries, except places like Saudi Arabia.

Does the availability of missiles like the Exocet to Third World countries alter the balance of power? American military men say such an attack couldn't hit U.S. ships.

If you've got plenty of air support, you can protect against this sort of attack. But things have altered irrevocably since Oct. 21, 1967, when the Israeli destroyer *Eilat* was sunk by an Egyptian-fired missile. What followed was a technological revolution that most navies can't keep pace with. It's all happening so fast. We know what this means if we look at various "choke points" such as the Straits of Hormuz [in the Persian Gulf] and the Panama Canal. There are small navies in these spots with an ever-increasing number of missile craft, often hidden by islands. They could deny passage to foreign ships and would have the power to blow them out of the water.

Do you feel that the U.S. plans to recommit four World War II battleships should be scrubbed in light of events in the Falklands?

People haven't really worked out the problems of bringing battleships out of mothballs. There is a lot of uninformed opposition. These ships have certainly had little use, but they are of a size [45,000 tons, or four times the heft of the *Belgrano*] to absorb damage. Their heavy armor would limit the effects of

a missile. Their speed of 33 knots is as much as any carrier but the nuclear-powered ones. They can travel 15,000 miles at 17 knots, which is a considerable asset. The cost of converting the *New Jersey* would be less than the cost of building a new frigate, and refurbishing the *Iowa* less than constructing a new cruiser. They have got hulls heavy enough to carry today's missiles. The greater the bulk of the hulls, the more missiles they can carry.

What are the world's strongest fleets?

It is impossible to rank the world's navies in terms of effectiveness. The U.S. Navy has an absolute lead in carriers [13], while the Soviet Navy has an absolute lead in submarines—350 vs. NATO's 209, and growing at a rate of 10 or 11 a year. But the Soviet Navy takes in some 100,000 conscripts for a three-year period every year; most of them come from poorly educated eastern sections of the country, and they have to be taught basic Russian before they can even begin on anything else. They're ace on wolves, but rotten on radar. China, the other most-populous nation, is No. 3 in submarines [102], and its sailors are enthusiastic and have been sailing for far longer than most of the rest of us.

Where would Argentina rank?

People forget that the Argentine Navy started about 150 years ago, so it's no new kid. At the turn of the century

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ry it had two of the world's most impressive battleships. Today it has two modern British destroyers, two modern French frigates, two modern submarines, an old British carrier and some old American destroyers—and a reasonable air force and naval air arm.

What are the broad implications of the Falklands events for the Royal Navy, whose surface strength has been slashed in favor of a build-up of submarine-borne strategic missiles?

In the 1960 defense review it was envisaged that the Royal Navy would be employed principally in the northeast Atlantic, ignoring the 13 dependencies around the world—including Hong Kong and Montserrat, as well as the Falklands—that rely on Britain for pro-



U.S. backed Britain in the Falklands loore and wife Barbara hoisted the d Stripes at their cottage.

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Japanese planes came over the morning sky and blast the fleet crowded in Pearl Harbor. Miraculously, the 608-foot light cruiser, with 850 crewmen aboard, managed to put to sea and avoid the enemy bombs and torpedoes. "As we started out past Battleship Row," recalls Millman, "the other ships were smoking and burning, but everyone on deck was shouting at us to go out and get the Japanese. It was one of the most inspiring sights I've ever seen—the kind of experience that made you think you were on a lucky ship."

The *Phoenix's* good fortune ran out



Belgrano

this month. Flying the Argentine and renamed the *General Belgrano*, it was sunk by a British submarine. The 44-year-old cruiser had been sold to the Argentinians by the U.S. in 1951 for \$7.8 million. In recent years it was used mainly to train naval cadets. "I sympathize with the British," says Millman, who now lives in Fulton, Md., a Washington suburb, "but it doesn't make it any easier on a sailor who loved the *Phoenix*. It was really a bad way to die."

Millman, the son of Lowell, Mass. mill

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Chester Millman shows the CPO's jacket he wore on the then *Phoenix*. "It was home 24 hours a day, seven days a week," he says.

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In the 1960 defense review it was envisaged that the Royal Navy would be employed principally in the northeast Atlantic, ignoring the 13 dependencies around the world—including Hong Kong and Montserrat, as well as the Falklands—that rely on Britain for protection. Until such time as we get jump-jets like the Harriers that are supersonic, the lack of large-deck carriers such as those the Americans have is inevitably going to have an adverse effect on British naval operations outside NATO.

How do you get your information?

I write to every navy, coast guard and maritime police force in the world. It's amazing the number of people who have the grace to answer. I write to 850 builders of ships and weapons systems. Then there are my correspondents—about 100 people around the world, including retired admirals, civil servants, bank managers, university people, correspondents for defense



After the U.S. backed Britain in the Falklands crisis, Moore and wife Barbara hoisted the Stars and Stripes at their cottage.

magazines and an architect who travels the world and is interested in ships. A 15-year-old boy in West Germany named Carl Schwenk is doing all the drawings for the German ships. Some years ago a young man in Russia used to send me pictures. Then it all stopped suddenly. I found the bugger had defected. He was well-placed in the bureaucracy and would pass the pictures on to a friend who passed them on to another friend. They would come to me in the mail from all over Europe. It was genuine information and very useful. I have, of course, been led up the garden path by KGB infor-

nants, but it only takes about two seconds when you read the letter to know where it came from.

Is there any information you can't use?

Well, one little old lady in Ohio asked if I could enlighten her about the bars and brothels in Boston Harbor frequented by sailors in the 19th century. I wrote back that I haven't yet started *All the World's Brothels*, and that I couldn't help her. □

Some Yanks survived Pearl Harbor on the *General Belgrano*

Chester Millman, 62, well remembers Dec. 7, 1941. Then a \$60-a-month seaman on the U.S.S. *Phoenix*, he saw Japanese planes blaze out of the morning sky and blast the fleet crowded in Pearl Harbor. Miraculously, the 608-foot light cruiser, with 850 crewmen aboard, managed to put to sea and avoid the enemy bombs and torpedoes. "As we started out past Battleship Row," recalls Millman, "the other ships were smoking and burning, but everyone on deck was shouting at us to go out and get the Japanese. It was one of the most inspiring sights I've ever seen—the kind of experience that made you think you were on a lucky ship."

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Chester Millman shows the CPO's jacket he wore on the then *Phoenix*. "It was home 24 hours a day, seven days a week," he says.



Its hull shattered by two British torpedoes, the *Belgrano* sank 40 minutes after the attack. Of 1,048 crewmen, 350 were lost.

workers, joined the Navy at 18 to escape the Depression poverty of his hometown. He started out on the *Phoenix* as a deckhand but rose to chief petty officer as an electrician working in the hot bowels of the ship. "I was more worried about getting scalded to death from a steam line breaking than getting bombed," he says.

Yet there were many moments of danger. Though the ship was most often used to escort troop and supply convoys around the South Pacific, it engaged in more than 30 combat missions. "One night in the South Pacific I could see the phosphorescent wakes of two torpedoes coming at us in the moonlight," he says. "I held my breath, but nothing happened. Somehow the torpedoes passed right under us." In 1944, when Gen. Douglas MacArthur was aboard the *Phoenix* for a while during his drive to recapture the Philippines, the ship drifted so close to shore that enemy rifle fire started



bouncing off the hull. "MacArthur walked right along the deck as if he were immune to being hit," recalls Millman. "He looked at us like we were scum for taking cover." During the pivotal battle for Leyte Gulf, the ship's 15

In 1939, before the 13,645-ton *Phoenix* steamed for the war in the Pacific, Millman and a shipmate (left) swabbed the deck.

six-inch guns helped sink the Japanese battleship *Fuso* in 27 minutes in Surigao Strait. In fact, by war's end only one *Phoenix* crewman had died in combat—the result of a kamikaze attack.

After the war Millman became an electronics program manager for the National Security Agency. When he retired in 1976 he started tracking down other veterans of the *Phoenix*. So far he has located 640. Their first reunion took place in Groton, Conn. in 1979, on the occasion of the launching of the nuclear submarine *Phoenix*. Most recently Millman and other ex-shipmates had been trying to arrange the return of the *Belgrano* to Pearl Harbor, hoping to make it a war memorial. The Argentinians seemed agreeable, but a deal was never struck. "We lost an important part of our heritage when the *Phoenix* went down," says Millman sadly. "I guess her luck couldn't hold out forever." MICHAEL J. WEISS

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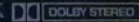
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STAR TRACKS

Farrah steps out

Fabergé executive George Barrie was the esteemed guest, but Farrah Fawcett's gams were the legs-of-honor at a New York benefit dinner for the Guttman Foundation, which presented Barrie with its Humanitarian Award for his support of the fight against breast cancer. Scantly clad in gold jacket and satin miniskirt, Farrah was joined on the dais by Cary Grant and Joe Namath, but there was no sign of beau Ryan O'Neal. They were, however, very much together several nights later at Manhattan's Tucano Restaurant.



RON GALELLA

Bette Davis guise

It was anything but a drag when fan Debbie Reynolds popped backstage to meet female impersonator Charles Pierce at Freddy's Supper Club in New York. "Let's do something campy," proposed Reynolds, and Pierce promptly launched into his cigarette-waving rendition of Bette ("What a dump!") Davis as Debbie gleefully mugged along. Charles also does piercingly accurate renditions of Mae West and Joan Crawford.

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ADAM SCULL/RANGEFINDERS

Silenced movie stars

While in Manhattan to promote *Hanky Panky*, their "comedy thriller" opening next month, Gilda Radner tweaked co-star Gene Wilder's jowls, perhaps helping him stay tight-lipped about their rumored romance. But actions speak

louder than pinches. After resting up at Gilda's Connecticut home, they're off to Europe together, where Wilder will begin writing two more screenplays for films that will star—that's right—Gene and Gilda.



CAROL BLAYDES

HOW TO SAVE YOUR LIFE AND THE ONE NEXT TO YOU

OVERCOMING YOUR PSYCHOLOGICAL RESISTANCE TO SEAT BELTS MAY BE THE KEY.

The facts are startling. Experts estimate that almost half of all automobile occupant fatalities and many serious injuries might have been avoided if the people had been wearing seat belts. That's because most injuries occur when the car stops abruptly and the occupants are thrown against the car's interior or out of the car. Belts reduce this risk.

Many people say they know the facts, but they still don't wear belts. Their reasons range all over the lot: seat belts are troublesome to put on, they are uncomfortable, or they wrinkle your clothes. Some people even think getting hurt or killed in a car accident is a question of fate; and, therefore, seat belts don't matter.

If you're one of those people who don't use belts for one reason or another, please think carefully about your motivations. Are your objections to seat belts based on the facts or on rationalizations?

Here are a few of the common rationalizations. Many people say they are

afraid of being trapped in a car by a seat belt. In fact, in the vast majority of cases, seat belts protect passengers from severe injuries, allowing them to escape more quickly. Another popular rationalization: you'll be saved by being thrown clear of the car. Here again, accident data have proved that to be untrue—you are almost always safer inside the car.

Some people use seat belts for highway driving, but rationalize it's not worth the trouble to buckle up for short trips. The numbers tell a different story: 80% of all automobile accidents causing serious injury or death involve cars traveling under 40 miles per hour. And three quarters of all collisions happen less than 25 miles from the driver's home.

When you're the driver, you have the psychological authority to convince all of the passengers that they should wear seat belts. It has been shown that in a car, the driver is considered to be an authority figure. A simple reminder from you may help save someone's life.

Another common myth: holding a small child in your arms will provide the child with sufficient protection during a crash. The safety experts disagree. They point

out that even during a 30 mph collision, a 10-pound child can exert a 300-pound force against the parent's grip. So please make sure Child Restraint Systems are used for children who aren't old enough to use regular seat belts.

If you're an employer, encourage your employees to wear seat belts. At GM, we've made it a matter of policy that everyone riding in company-owned vehicles is expected to wear lap and shoulder belts.

We heartily support the program initiated by the National Highway Traffic Safety Administration to encourage the use of seat belts. So please fasten your own belt, and urge your family and friends to follow your example. Even the best driver in the world can't predict what another driver will do.

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WHAT WORKING PARENTS SHOULD KNOW TO KEEP A CHILD FROM GROWING UP INSECURE.



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help. We offer special insurance programs for two income families which will give you the two-parent protection that your family needs. For a premium cost that is surprisingly affordable.

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policy will continue to grow with the Consumer Price Index, as much as 300%.

So call one of our trained representatives soon. They're professionals who understand the needs of working parents. We know you want your child's future to remain secure. Insuring both parents' lives is a good way to guarantee it.



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STAR TRACKS

Meg's Scottish fling <

England's royally unreserved Princess Margaret, 51, was in exuberant form last week, twirling on the arm of a be-kilted Scot during a spirited highland reel at the Royal Caledonian Ball in London's West End. The Princess arrived and left (at 3:30 a.m.) unattended by her constant companion—and rumored hubby-to-be—publisher Norman Lonsdale, 55. Has auld acquaintance been forgot? "I won't say we're not getting engaged because that sounds rude," Lonsdale has obliquely told the press. "It sounds corny—but we're just good friends."



Schroder gets a lift >

Stealing scenes is Ricky Schroder's forte, but filching furs is a different kind of stole. Which is why Debbie Allen was miffed when the 12-year-old made off with her prized pelt at an NBC press breakfast at New York's Hotel Pierre. "See how good I look in a fur coat," yelled Ricky, who survived *The Champ* with Jon Voight to star in a forthcoming fall TV comedy called *Silver Spoons*. Retorted Allen, who has gone from *Ragtime* to riches in TV's *Fame*: "You're too young. Wait till you have your first hit show."

The Brothers Ritter >

The occasion was the presentation of the first annual Tex Ritter Award at Knott's Berry Farm in Buena Park, Calif., and who better to present it than those smiling sons of Tex's, John, 33, and Tom, 34. The honor, given by the Academy of Country Music to the movie that best promotes C&W music, went to Clint Eastwood's *Any Which Way You Can*. Earlier, of course, Tom (who is afflicted with cerebral palsy), John, his wife, Nancy, and their kids, Jason, 2, and 10-week-old Carly, had enjoyed the amusement park every which way they could.



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TO THE **TOP**



"I'm ready for the higher heights," says reggae pioneer Jimmy Cliff, and it's true in more ways than one. Jamaica's marijuana, sensi, "stimulates my thinking," he explains.

'YOU CAN GET IT IF YOU REALLY WANT,' REGGAE'S JIMMY CLIFF SANG, AND NOW HE WANTS A BIG HIT

Ten years ago reggae, with its contagious Caribbean rhythms, was pop music's hottest new sound. Jimmy Cliff had just scored big in the 1972 Jamaican film *The Harder They Come* as a pistol-toting reggae singer. Two of his songs—*Vietnam* and *Wonderful World, Beautiful People*—had hit the charts in Europe. Then Cliff suddenly faded.

What impact reggae was to make in

Photographs by Dale Wittner

CONTINUED



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TOP

America would focus on his Jamaican countryman Bob Marley.

What happened? "I wanted to satisfy my spirit," says Cliff, who first dropped out of the spotlight to go to Nigeria, visiting villages, speaking with tribal elders and exploring Islam. Says Cliff, now 37, of his hejira: "I realize the world is set up on publicity and propaganda, and the wise thing for my career was to use it. But if I hadn't gone to Africa, I probably would have gone crazy. I don't regret it."

Nor does he resent the ascension of Marley. "People would only give the music and the culture a certain amount of recognition," he says. "It was Bob's turn to take it to another level." But since Marley's death (of brain cancer in 1981), Cliff has reasserted himself: "My role has been as the shepherd who opens the gate. Now we're going into a different pasture."

Even in Marley's shadow, Cliff maintained a wide following. *The Harder They Come*, an entrenched cult film, plays continually in London and Boston. Cliff's reggae, crisper than Marley's and "sweetened" with jazz, rock

and soul, remains popular as well.

Cliff's new album, due out next month, contains upbeat reggae-rock with lyrics that mix folk wisdom and political overtones. (*Peace Officer, Treat the Youth Right and Radical* are three of the songs.) Cliff says, "I just tell the same old things about justice and truth. I was ever angry at the system."

Cliff, born James Chambers in rural Somerton, 12 miles outside of Montego Bay, is a descendant of the Maroons, a band of escaped 18th-century slaves who waged guerrilla war against the English colonists. His father, a poor tailor who also farmed, raised Jim and his brother after their mother, a domestic, left home.

Jim earned awards as a boy with dramatic presentations of folk songs, then, at 14, left the serenity of his hill town for Kingston, where he launched himself as a singer. He lived in West Kingston—"the ultimate ghetto," he says—surviving as a vegetable truck worker: "Sometimes I was so hungry, I thought I could steal. But I remembered my father and thought how ashamed I would be if he heard."

As an alternative, Jimmy began writing songs and taking them to produc-

ers. "Ska"—an early pre-reggae form recently revived by such British groups as the Specials—was his main interest, but he was excited, too, by R&B songs on stateside radio. "I used to sing songs of Fats Domino, Elvis Presley, Sam Cooke, Bobby Darin," he recalls. "We had no concept what color they were. We only heard the voices."

One Cliff song, *Hurricane Hattie*, clicked and put Jimmy—who had changed his name because he liked the association of "Cliff" and heights—atop the Kingston hit parade. At 15, he was a local celeb, and after touring the Caribbean and America was invited to London by Island Records President Chris Blackwell.

In England Cliff achieved his first renown—and worst setbacks. First, authorities tried to deport him back to Jamaica. Then he faced discrimination from landlords. And the public seemed to be uninterested in West Indian music. Cliff was forced to take jobs doing backup vocals for pop groups. "There were psychic vampires who feed

CONTINUED

Outside the home in Somerton where he grew up, Cliff raps with young admirers—and an old man who knew him as a boy.




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HERE'S TO GUT FEELINGS AND THOSE WHO STILL FOLLOW THEM.

Ted "Captain Outrageous" Turner

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Ted Turner does lots of things people advise him not to do. And he succeeds at them. He turned Atlanta's WTBS-TV into a "Superstation" using a communications satellite and recently founded Cable News Network, the world's first 24-hour TV news network. He bought the Atlanta Braves and moved them out of last place; won the 1977 America's Cup after being fired in the '74 races; and was named "Yachtsman of the Year" four times.

Ted Turner puts his feelings where his mouth is. He also puts a great scotch there: Cutty Sark. And while he's been called Captain Outrageous by some, one thing's sure: Ted Turner's enjoying himself.

TOP

off my vibes in England," he says.

Eventually he formed a soul act à la James Brown to tour the Continent. His travails (among them heavy use of amphetamines) inspired his song *Many Rivers to Cross*, which brought him to the attention of Jamaican filmmaker Perry Henzell, then casting *The Harder They Come*.

The film proved the truth of Cliff's lyric *You Can Get It If You Really Want*. It helped launch him personally and reggae as a musical force. Many of its songs (as well as his later tunes) have been covered by artists from Martha Reeves to Linda Ronstadt. Despite the film's success, Cliff claims he never received more than \$10,000 from it. "I gained what I wanted artistically," he notes. "But that is not to say that justice was done."

Cliff's growing racial consciousness and distaste for the music business led him in 1974 to take his first trip to Nigeria to study Islam. He found, he says, that "what I was seeking was not religion, but a knowledge of the life-style of my ancestors."

He also found his records were well known in Africa. Even today Cliff's biggest following is in Nigeria. He's also popular in Brazil, Sweden, the Soviet Union and South Africa, where his 1980 Soweto concert drew 75,000—a mixed crowd, at his insistence.

Today Cliff seems a far cry from the malcontent who wrote *Number One Rip-Off Man* (about a record mogul) and *Material World*. He lives a quiet life in Jamaica, with homes in Montego Bay, Kingston and Somerton. He all but chain-smokes "spliffs" of sensi, the local marijuana. (One former associate says, "Cliff smokes too much. He gets into the studio and starts smoking and wastes time and money.")

Cleaving to Muslim ethics, Cliff claims "many wives" around the world. Number one, in Jamaica at least, is Sheila Carby, an ex-cabaret dancer, by whom he has a son, Sayeed, 5.

Cliff is definite about his career goals: "I think I've been accepted artistically but not commercially, and now I want that." He expects reggae music to achieve the acceptance in America it has in England, where New Wave groups like the Police emulate it. "This is a new decade," says Cliff, as a cloud of sensi smoke fills the room. "Something new has to start. Reggae was always fresh and new—and so am I."

LEE WOHLFERT-WIHLBORG



"At street level in Jamaica you'll find the love people have for Jimmy Cliff," says Cliff, hanging out in Somerton.

The singer visits a memorial to Marcus Garvey, Jamaican black leader and founder of the Back to Africa movement.



MISSING'S HEARTTHROB JOHN SHEA IS PRESENT AND ACCOUNTED FOR IN AN OFF-BROADWAY HIT

STAGE

When last seen on the big screen in Constantin Costa-Gavras' political thriller *Missing*, John Shea had been kidnapped by right-wing junta forces in Latin America, leaving Sissy Spacek and Jack Lemmon to sleuth his whereabouts. But Manhattan theater audiences know just where to find him. Six days a week Shea is front and center at the Astor Place Theatre, appearing with a group of ensemble players in an off-Broadway hit called *The Dining Room*.

"It was the craziest weekend of our lives," recalls Shea, 33, of the period last February when both *Missing* and *The Dining Room* opened back to back, each with favorable reviews. "When you keep a low profile for



Missing, with Sissy Spacek, won praise for Shea, who played the American journalist killed during the 1973 Chilean coup. Below, with Lois de Banzie in *The Dining Room*, John appears as, among other things, a furniture repairman.



years," says the actor, who lives in a cluttered SoHo loft with his photographer wife, Laura Pettibone, "you're not used to the glare of celebrity."

Now that *Missing* has established him as one of Hollywood's hottest newcomers and *The Dining Room*'s producers concede that his success has been a boon to the box office, Shea may have to get used to it. Says *Missing* co-star Sissy Spacek of Shea's potential: "I see him as a leading man wherever he wants to be—on stage or screen."

New Hampshire-born Shea admits a certain kinship to Charles Horman, the real-life Harvard-educated writer with leftist sympathies who moved to Chile with his wife, Joyce, in 1972 to witness the socialist regime of Salvador Allende and on whom the *Missing* role is based. Although never so politically involved as Horman, Shea spent three months researching Horman's life and the political climate in Chile when Horman vanished there during the coup that toppled Allende in 1973. Shea's "linchpin for the character" was not his grasp of Horman's political idealism. Instead, Shea focused on the personal motives that led Horman to return to Santiago despite authorities' warnings of danger. "I knew the gut reaction. I know what it's like to be in love, to be separated from your wife. I'd have had to get back and see if my wife was okay, too."

His Yankee background also stands Shea in good stead for his part in *The Dining Room*, a two-act piece that, in a series of gently comic vignettes enacted around a dining room table, explores what one character calls "the WASP culture of the Northeast." Playing a series of New England archetypes ranging from a tweedy psychiatrist to a sullen college student, Shea contends that "this is the only role I ever spent 18 years in rehearsal for. I grew up around a dining room table."

CONTINUED

"I'm a New York—not a Hollywood—actor," says Shea, who claims that the gritty streets of his SoHo neighborhood "feed me creatively."



STAGE

The son of a school superintendent and the eldest of five children, John headed to Bates College in Maine with plans to become a career diplomat, but he switched to acting after landing the lead role in a college production. "Bitten by the fatal bug," he later enrolled at Yale Drama School. There he studied directing (while Laura took special photography courses) and performed in the school's Repertory Theater. His co-star in one play: fellow student Meryl Streep, now a neighbor with whom John and Laura occasionally socialize.

"I've been lucky," admits Shea. Indeed, he landed work almost as soon as he hit New York. After debuting in the decidedly un-WASPy Broadway play *Yentl* opposite Tovah Feldshuh, he scored in a string of off-Broadway dramas (*Sorrows of Stephen* and *Safe House*) that eventually led him to Hollywood and TV parts in *The Last Con-*

vertible and most recently *Family Reunion* with Bette Davis. ("I asked her in her dressing room if she minded if I smoked," he recalls. "She said, 'I can't stand men who don't,' and gave me one of her nonfilters.")

After a part in Jill Clayburgh's *It's My Turn* that ended on the cutting room floor, Shea flew back to New York and opened in off-Broadway's *American Days*. His role as a Machiavellian showbiz exec who bullies a bunch of auditioning punk rockers brought him to the attention of Costa-Gavras. The director signed him for *Missing* without even seeing *American Days*. "We shook on it after a half-hour talk," says Shea. "But Costa caught the play that night, just to double-check."

Despite the success of *Missing* (which is favored to win the Cannes Film Festival Best Film award next week), Shea is reluctant to stray far from the New York stage for long. He will do a three-night engagement of Stravinsky's *The Soldier's Tale* at Car-

negie Hall and perhaps summer stock with actress Sigourney (*Eyewitness*) Weaver, but he is picking and choosing film scripts carefully. One possibility is a Robert De Niro film. Also coming up: *Hussy*, a British movie he made pre-*Missing* that is scheduled for release in the U.S. this fall. So far his summer plans include a stretch in the Elizabeth Islands off Massachusetts where he and Laura have a house and where he races his boat, a 13-foot dinghy.

How does Shea feel about being typed as Hollywood's newest up-and-coming sex symbol? "If it brings audiences in to see you," it's okay. But, Shea points out, "I'm in this for the long run. I hope when my 'heartthrob looks'—if that's what I've got—die away, the audiences will still come. I'll be here until I'm 60, and I want them to grow old with me."

LEE WOHLFERT-WIHLBORG

In their dining room, John and Laura share a jokey Alpo meal with two life-size figures Laura uses for her photography.



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PEOPLE

By Gerard Mosler

The names of 20 prominent people are hidden in the maze of letters. How many can you find by consulting the brief clues? The names read forward, backward, up, down or diagonally, are always in a straight line and never skip letters. We have started you off by

circling MCKEON, the answer to 1 in the diagram. The names may overlap and letters may be used more than once, but not all of the letters will be used. Super PEOPLE sleuths should be able to identify 15 or more names. Answers in next week's issue.

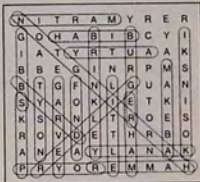
Clues

1. Golden boy
2. She's working 9 to 5
3. Grace's prince charming
4. Deathtrap's schemer...
5. ... and his helpmeet
6. He loves liberty
7. Ireland's PM
8. Philly's dashing music man
9. Bear-ing up in D.C.
10. Royal uncle-to-be
11. In Ron's inner circle
12. Not a Lincoln
13. Is his religion a-changin'?
14. Menacing B'way's Moor
15. Davis Cup captain
16. Chastity's mom
17. Gospeler to Moscow
18. Boxing brothers
19. Giving up Gracie Mansion?
20. Australian press lord

B	R	A	D	Y	L	A	N	L	E
R	E	E	S	E	E	M	L	N	R
A	S	H	E	H	A	E	I	E	E
I	T	U	M	G	R	A	H	A	M
N	O	S	I	U	C	C	S	G	M
I	N	P	D	A	R	O	H	L	U
E	E	I	N	H	M	D	C	E	L
R	R	N	A	E	D	R	O	F	P
S	O	K	R	N	O	E	K	C	M
N	M	S	D	R	A	W	D	E	H

Answers to May 17 Puzzle

1. Pat Harrington 2. Jerzy Kosinski 3. Cyndy Garvey
4. Armand Hammer 5. Bert Parks 6. Lois Gibbs 7. Harry Byrd Jr. 8. Richard Pryor
9. Warren Burger 10. Miriam Makeba 11. George Gilder
12. Rich Little 13. Steve Kanaly 14. Jared Martin
15. Jane Fonda 16. Philip Habib
17. Christie Brinkley 18. Gene Autry 19. Cicely Tyson 20. Phil and Steve Mahre



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FORD DIVISION 



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FORD FAIRMONT FUTURA



Under tag-team rules, wrestlers take turns trashing, and being trashed by, a duo of alternating opponents. Above, Ventura tackles Tony Atlas feet first as Adonis looks on. At right, Jesse and Adrian test the dress code at the F.W. Haven Country Club, where neither is a member.

There are two of these incredible hulks—one wrapped in leather, the other in a flower-print leotard. Both are astonishingly muscled, yet if Adrian "Golden Boy" Adonis (leather) and Jesse "The Body" Ventura (leotard) ever feared their adult lives would be spent pumping gas, not just iron, the need for such apprehension has vanished. Adonis, 27, and Ventura, 30, have found their niche as professional wrestling's most maniacally detested tag-team nasties. To keep the fans' hatred aboil, they take on up to a dozen other duos a month, mostly in big arenas along the Eastern seaboard, the turf of the Worldwide Wrestling Federation. As regular contenders for the WWF tag-team championship belt, they have found that life at the top hasn't stifled their style. Antiheroics come naturally to both of them.

"We can slice 'em and dice 'em like Veg-O-Matics," says Adonis with unconcealed pride. "I got charisma, I'm arrogant and I know scientific holds." He concedes that fans "think we're queer" because of the team's provocative professional garb, but offers no apologies for his work in the ring. "We're unbeatable from Oakland to New York," he says. "Supreme."

In fact, Adonis and Ventura do win most matches, but what counts—and pays—in the ring isn't win-lose but love-hate. "We're the rule breakers,"

WRESTLERS JESSE VENTURA AND ADRIAN ADONIS DISCOVER THE GOOD LIFE AS BAD GUYS

JOCKS



says the gregarious Ventura. "It's something a wrestler finds out early, an inner ability to piss people off. I do it easy." Such abrasiveness, of course, has its drawbacks. "I've had knives pulled on me and been spit on," says

Ventura, "had cigarettes mashed into my skin, eggs thrown at me, my tires slashed, threats against my life. I took a BB shot near the eye once. That just pumps us up."

The passion that produces such vio-

CONTINUED

PREMIERING
WED., MAY 26



Photography by Manny Millan For Sports Illustrated

ON MAY 26, WATCH A DREAM COMING TRUE.

The U.S. Women's Volleyball Team has a dream: an Olympic Gold Medal. For seven years, they've dedicated themselves to an often brutal, almost monastic training program in order to achieve it.

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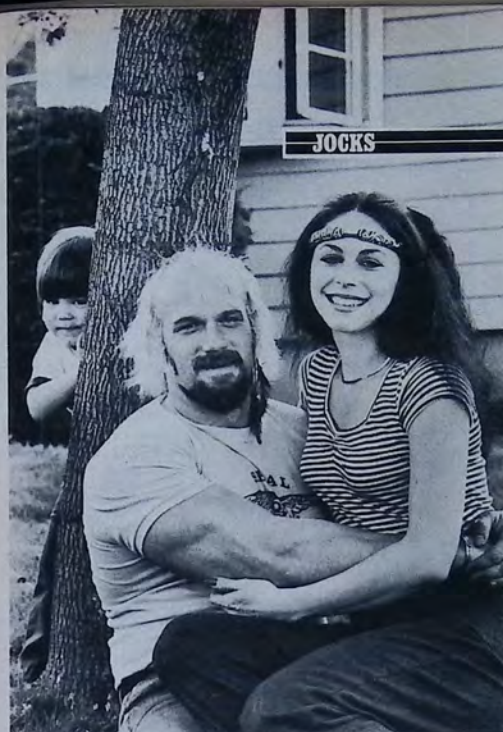




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Jesse met wife Teresa, 26, while working as bouncer at a Minneapolis bar. Tyrel, 2½, is, unlike Dad, prone to shyness.

lence also swells wrestling purses. The East-West Connection, as Adonis and Ventura call themselves, earns "well over a hundred thou a year each," says the Body. "I'm in it for the money, no question." As a team, the two receive fees of up to \$10,000 a match, and, like only a very few top-draw stars, each gets a cut of the gate. "We need the fans," says Ventura, "but that don't mean I gotta like 'em. I've grown a great dislike for 'em." So, it appears, has Adonis. "Money's tight," he says with a shrug. "People need to take out their frustrations. The American people are sickos who love violence and the sight of blood."

As for the charge that pro wrestling is fakery—a subject most safely broached with wrestlers by phone—Ventura is quick to deny it. "Seven years ago the Body didn't have a scar," he maintains, displaying a battle-marked torso. "When I bleed, it's my blood. I wish there was a way to fake a body slam." Golden Boy, too, has taken his lumps—five nose breaks, battered vertebrae and torn knee car-

CONTINUED

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tilage. "One thing is sick with me," he concedes. "I'm starting to squeeze my stitches. I'm beginning to enjoy the pain."

Adonis' battles began early in life. Born on Manhattan's Lower East Side, he was raised in the Buffalo area by his adoptive parents, Kenneth and Kay Franke. The Golden Boy, then known as Keith Franke, hated schoolwork, had the grades to prove it, and engaged in gang fights every day after school. Giving up on school during his senior year, he played semipro football in Canada before setting off to learn his trade as a wrestler. For several months the migrant muscleman of-

fered \$5,000 to anyone in arenas in Texas who could pin him in under 10 minutes. He never lost. His pursuit of glory finally took him to Portland, Oreg., where he met the equally hungry Ventura.

Born Jim Janos, Ventura, the son of a Minneapolis municipal worker, was a local record holder in the 100-yard butterfly for his high school swim team before graduating in 1969. He then joined the Navy's elite Sea, Air and Land (Seals) unit after completing rigorous underwater demolition training. He survived 34 parachute jumps, worked as a frogman, and went on missions behind enemy lines in Vietnam,

where in all he served 17 months.

"What I did there," he says, a tad ominously, "is between me and the Man Upstairs."

Returning to Minnesota in 1974, he tried a year of college but quit. After straying into his first wrestling match—"in the front row with all the nuts"—he stepped up his weight training to acquire his 56-inch chest and 21-inch arms, sent out photos to promoters, and shrewdly settled on his new name, Ventura. "It sounds California," he explains. "People generally hate California." Soon he was heading to Kansas City to launch his career, down to his last \$200.

More prosperous these days, the wrestlers live minutes apart in southern Connecticut, though Adonis has a house near Bakersfield, Calif., and Ventura still calls Minneapolis home. Each is married, has a young child, and works out daily in a local gym. But East and West rarely connect socially. "We have our ups and downs," says Jesse. "And different life-styles." Besides, says Adrian, "We see enough of each other on the tour."

Adonis' taste in out-of-the-ring entertainment runs to rock music and "violent" films, either on cassette or on cable TV. Ventura, who bodyguarded part-time for the touring Rolling Stones last year, keeps up with the news and works with an antidraft group in the Twin Cities. He has a glib, growling and broadly informed political consciousness. ("Al Haig scares me; he's like Darth Vader," he says. "They should put him on grass for a year.")

Whereas Adonis feels he needs wrestling ("If I left the contact of the game, I'd end up a maniac on the street or in a bar"), Ventura does not. He'd rather be home watching son Tyrel, 2½, grow up, and running the Minneapolis gym he named after himself. "The Body won't be wrestling two years from now," he vows. Still, if Vietnam helped turn Ventura against war and the draft, wrestling has instilled in him—and in Adonis—a passionate fondness for the free enterprise system. "Kids always ask me at draft rallies if I'm a Communist," he says. "I tell them, 'No way.' My partner and me are exploiting the capitalist system to the max."

JIM JEROME

Adrian's wife, Bea, 24, modeled in Bakersfield before they met. Angela, at 2, already has Dad's flair for acting.



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Frank Mankiewicz

A rebel with causes—one lost, one shattered by an assassin—rides to the rescue of America's endangered public radio network

BIO



National Public Radio's ratings, up 40 percent in the last year alone, are music to Mankiewicz's ears.

"TV news is like a Chinese dinner—in an hour you're hungry for more."

I know everyone in Washington, and half of them owe me something," claims Frank Mankiewicz. "The other half I owe." Currently Mankiewicz is spending all the time he can with the first half. As head of National Public Radio—itsself esteemed, innovative but perpetually needy—he has the monumental assignment of persuading Congress to restore \$24 million in proposed cuts in the NPR budget, while wooing corporate support in case he should fail. What tactics will he em-

brace to accomplish his mission? "Anything but the world's oldest profession," he says.

One way or another, Mankiewicz, who was Bobby Kennedy's press secretary and George McGovern's campaign manager, has been defending causes for most of his 58 years. If his idealism is often shrouded in wisecracks, Mankiewicz comes by both naturally. His iconoclast father, Herman, was the acerbic screenwriter behind *Citizen Kane*, and the Mankiewicz

genes didn't quit there. Frank's uncle Joe won Oscars for the screenplays of *All About Eve* and *A Letter to Three Wives* and directed Burton and Taylor in *Cleopatra*. Frank's brother Don is a novelist (*Trial*) who wrote the pilots for *Marcus Welby, M.D.* and *Ironside*. His late sister Johanna was a TIME writer and novelist (*Life Signs*) as well as the wife of TV producer Peter Davis. Cousin Tom did the scripts for several James Bond movies, nephew John is a Los Angeles newspaper columnist and

CONTINUED



BIO

In the newsroom of *All Things Considered*, Mankiewicz talks business with co-anchors Susan Stamberg and Sanford Ungar.

"NPR is the only way for most people in this country to find out what's going on."

screenwriter, niece Jane is a *New Yorker* writer, and son Josh is an ABC-TV reporter in Miami. "We don't have jobs from which you retire with a pension," says Frank proudly. "Years ago, when I was going to law school, my family looked upon me with deep suspicion. My uncle said, 'We don't do things like that.'"

When Mankiewicz took over NPR in 1977, it was faintly elitist, respected and small. Since then its audience has nearly doubled—to an estimated seven million listeners weekly—and 267 stations carry its programming. The network's award-winning newscast *All Things Considered*, which runs 60 minutes on weekends and 90 on weekdays, has broadcast both the birth of a baby at home and an economist trilling an off-the-wall opera about interest rates. *The Sunday Show* specializes in classical music and cultural features. Next year it will present a dramatization of *The Empire Strikes Back*, with some of the original cast. NPR's 1981 airing of *Father Cares: The Last of Jonestown*, a documentary of tapes made by People's Temple leader Jim Jones and his followers, was described by *New York Times* columnist Anthony Lewis as "one of the great achievements in the history of broadcasting." *Jazz Alive* offers two hours of uninter-

rupted jazz each week, and NPR regularly broadcasts the St. Louis, Cincinnati, San Francisco and Indianapolis symphony orchestras.

Still, news is the primary reason for the network's success. "Most cities don't have a decent newspaper, so NPR is the only way for most people in this country to find out what's going on," Mankiewicz argues. "TV news is like a Chinese dinner—in an hour you're hungry for more. With NPR you can make it through the night. We're a national resource that ought to be preserved."

Listeners and critics agree, but the Reagan budget cuts will force a rapid acceleration of NPR's planned five-year switch to private funding. "It's thin ice out there, and nobody else has been out to show where the cracks are," observes Mankiewicz. Then he flashes a letter from Ronald Reagan citing the private sector's responsibility for financing worthwhile endeavors. "We intend," he says, "to quote the President liberally to that effect."

On most issues, of course, Mankiewicz and Reagan are twain that never shall meet. For one thing, Mankiewicz's social consciousness was shaped by the '60s. "Living through them," he says, quoting a friend, "was like a guy who goes off on a binge and

a week later wakes up to find he has a tattoo." At 37, Mankiewicz quit a \$28,000-a-year job with one of Hollywood's top law firms for a \$14,000-a-year post as Peace Corps director in Peru. "My wife Holly and I decided that if I stayed with the firm, within 10 years we'd have this terrific house and a lot of money," he recalls, "but nobody would care if we had lived or died, except perhaps our mothers." Nearly five years later, stepping down as chief of the Peace Corps' Latin American programs, Mankiewicz was a changed man. "The Peace Corps volunteers were always on the side of social change," he says, "but whenever people in Latin America tried to emulate the American Revolution, the U.S. government tried to emulate George III. It radicalized me."

By that time he had met Robert Kennedy, first at a briefing for the Senator's Latin American trip in 1965 and later, one morning at 2:30, aboard Kennedy's plane on its Panama stopover. An aide suggested that the fatigued Bobby receive the Panamanian press while in bed. "That would be kind of regal," Mankiewicz objected. "Yeah," agreed Bobby. "I think that's what de Gaulle would do." Then he got up and dressed. Mankiewicz served as his translator and soon after-

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BIO



In the Mankiewicz household, talent was taken for granted. Assembled for this family portrait in 1930 were (clockwise from top left) father Herman, uncle Joe, brother Don, mother Sara, aunt Erna and Frank, then 6.

"To be close to Bobby one had to understand the uses of silence."

ward signed on as his press aide.

Kennedy, Mankiewicz says, was never a natural politician like Teddy and Jack: "He was the shyest person I have ever known. He didn't like small talk. He hated political dinners. He didn't like press interviews, TV appearances or the small coinage of politics—the touching and putting your arms around people. The key to being close to him, I think, was to understand the uses of silence. When he didn't want to talk there was no point talking, because he was in some interior world. Whether that was true before the Presidential was killed, I don't know."

On June 5, 1968, at the Ambassador Hotel in Los Angeles, candidate Kennedy and his aide made the fateful trip to claim victory in the California presidential primary. "Afterward he didn't want to go through the crowd," Mankiewicz says. "He was really exhausted." Instead, they left by the hotel kitchen. Mankiewicz fell behind, helping Ethel, who was pregnant. Then they heard popping noises. "I thought it was firecrackers," he says, "until I



Frank took a pay cut to go to work for Bobby Kennedy in 1966. "I talked to Holly," he says. "It took us about five minutes to decide."

heard the screams." Twenty-four hours later Kennedy still clung to life. "Finally," recalls Mankiewicz, "we all had a few minutes to pay our respects, and then I wrote out what we'd say." What he said was, "Senator Robert Francis Kennedy died at 1:44 a.m. today."

Mankiewicz still feels the loss. "Things were possible then," he says. "I think they're still possible, but there's a pervading sense that nothing works, that politics is now mostly damage control. Bobby was fond of quoting a Chinese proverb, 'You can't put your toe in the river of life without forever changing the river and yourself.' If he hadn't been killed, all that de-

When Mankiewicz campaigned for McGovern, says Frank's mother, "People would say to me, 'Why isn't he the candidate?'"



spair wouldn't have happened, and who knows what he would have accomplished? Great things, I would think."

Four years later Mankiewicz went to work for McGovern. "I thought I'd hate myself if I didn't do it," he says. "I thought McGovern had the right issues, and history has tended to bear him out." Mankiewicz's skill as an advance man earned him much of the credit for McGovern's early primary wins, but he is also blamed for some of the disarray of the campaign against Richard Nixon. He regrets not urging McGovern forcefully enough to drop Sen. Thomas Eagleton as his running mate as soon as he learned of Eagleton's history of psychiatric problems. "But I never apologize for that campaign," Mankiewicz says. "All we did was lose an election. We didn't go to jail—none of us. No perjurers. No conspiracies to obstruct justice."

Inevitably, such sentiments stir memories of the father Mankiewicz loved and admired. "He believed there wasn't much point in believing something if you didn't really believe it," he says. "He was a volcano." When Frank was a child, the family's Beverly Hills home was a sort of Algonquin Round Table West. Among the regulars were F. Scott and Zelda Fitzgerald, the Marx Brothers, Greta Garbo, James Thurber, Margaret Sullivan and Leland Hayward. Others included Orson

CONTINUED
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Welles, Joseph Cotten and the cast of radio's Mercury Theater. Classic Hollywood types were not welcome. "They got serious about things that didn't matter to me, such as clothes and how much money you made," Frank recalls. "That kept me out of the movie business." When Herman's sharp tongue got him fired, as it regularly did, the family would rent the house and move into an apartment until things got better. "Like Mike Todd used to say," Mankiewicz says, "we were never poor, but often broke."

Though the family is still resentful that Herman was forced to share his screenwriting Oscar with Welles, *Citizen Kane's* director, not even the exclusive credit they believe he deserves could have pacified Herman Mankiewicz's turbulent soul. "There was something self-defeating about his being in Hollywood," says Frank. "I guess that's why he drank too much and insulted people who could help him. He was a gambler, and he probably was an alcoholic, but those are not sins. He never stole from the poor, he never fired anybody on Christmas. He was a good man. Most of all, he was funny and furious. I thought he was a terrific father. He told me what things were important. I believed him. I still do."

After Beverly Hills High, Mankiewicz

spent a year at Haverford College, then fought as an infantryman in France and Germany. "You shot at people and they shot at you," he says baldly. "Very few people there were from Beverly Hills." Afterward he went to UCLA, where he edited the *Daily Bruin*. John Ehrlichman and Bob Haldeman were classmates. "We had prodigious battles over the paper," Mankiewicz recalls. Years later, some of Frank's friends believe, Haldeman may have been responsible for adding Mankiewicz to Nixon's enemies list.

After graduation, Frank went on to journalism school at Columbia, worked

"My father was a gambler, probably an alcoholic, but most of all he was funny and furious."

for a newspaper in Santa Monica, and ran unsuccessfully for the California Legislature. He was living in Paris as a writer when a group of friends came to town, including Holly Reynolds. He had known her at UCLA, but she had been married then; now she was separated. "We had a terrific evening and I decided we were going to get married," he says. She was a Mormon; he was a Jew. Both families were horrified. "Holly said, 'My mother objects because

you're a Gentile,'" he recalls. "I said, 'That's odd. That's what my mother says about you.'" Undeterred, the couple married in 1952.

Returning to the U.S. to study law at the University of California at Berkeley, Mankiewicz seemed to have embarked on a prosperous career. Not surprisingly, it was not to his taste. In 1960 he campaigned for John Kennedy and after the election lobbied for a position as a New Frontiersman. One afternoon, on a vacation at Squaw Valley with Holly, he found a park ranger's note on his door: "Mr. Mankiewicz, call Secretary of Defense McNamara, or Sargent Shriver at the Peace Corps, or your mother." He chose Peace over Defense and his mother, and three years later was assigned to brief Bobby.

After the assassination Mankiewicz and newsman Tom Braden wrote a syndicated political column and anchored the 11 o'clock news at Washington's WTOP. They also hosted a show called *Seven Days* that ran once a week. "It was a different kind of news show," Frank says, "a lot like *Saturday Night Live*." "There was enormous pressure from Nixon to get us off the air," Braden recalls. "Senator Dole protested vigorously, but Justice Douglas said it was the best show on TV." In 1971 the naysayers and low ratings prevailed, and Mankiewicz set out on his crusade with McGovern. His candidate's defeat was followed by a devastating personal loss in 1974 when his sister was struck and killed by a runaway taxi. "If you had asked me who my best friend was then," he says, "I would have said Josie."

Grieving, Mankiewicz pushed on to write two books about Watergate, did a TV interview with Fidel Castro that he spun off into another book, and in 1976 lost a tight race for the Democratic nomination for Congress in Montgomery County, Md., his home since 1964. Son Josh suspects his father never quite adjusted to the notion of running himself. "It was curious," he says. "At every rally he seemed to be waiting for the candidate to arrive." Now, however, as he battles to preserve NPR, his sense of purpose seems fully restored. "The campaign is coming along pretty well," he says, warning to the challenge like a man who has never accepted defeat. "Why not? We've got a good candidate." MARGIE BONNETT

Wife Holly and sons Ben, 15, and Josh, 26, are the designated taste-testers for Frank's cranberry sauce—straight from the can.

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MARCO POLO

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Thirteenth-century Venetian merchant-explorer Marco Polo took four years to reach the fabled court of Chinese Emperor Kublai Khan. An Italian production team has taken almost that long to make *Marco Polo*, airing this week on NBC. The most expensive TV story

ever told, the \$25 million-plus, 10-hour epic required 5,000 extras and is the first major Western movie allowed to be shot extensively in China. (The Chinese government had final say on the script and gets 10 percent of the profits from distribution in more than 70 countries.) No-

On a grassy plain in Inner Mongolia, long off limits to Westerners and opened only for the filming of *Marco Polo*, Ying Ruocheng stood in a 16-horse war chariot, surrounded by 1,000 13th-century soldiers, waiting to film a battle scene. "How far are we from the Soviet border?" asked co-star Ken Marshall. "Maybe 100 miles," replied Ying. "Well, what happens if one of their scout planes sees this army advancing?" inquired Marshall. "My God, that would be the day," smiled Ying. "The great Khan invades Russia."

Politics, humorous and otherwise, couldn't help being a part of *Marco Polo*, and Ying Ruocheng knew from the beginning that he'd be playing two parts: as Kublai Khan and, equally important, as his country's chief representative in the most ambitious film project ever undertaken in China. He is admirably suited for both: As an actor, he is a 30-year veteran of stage and movies; as an unofficial ambassador, his qualifications include flawless English (he has translated Shakespeare into Mandarin) and first-hand contact with many of the events that have shaped 20th-century China. "Kublai had a great sense of history, and someone living in China today must be very conscious of historical forces," says Ying. "We have been through all sorts of political struggles in the past three decades. Without that experience, I don't think it would have been possible for me to understand the problems Kublai was facing or to imagine what was going on in his head."

To a remarkable degree, the actor's personal history reflects China's. One of nine children of a well-to-do university professor who taught English literature, Ying spent his early childhood in a Peking palace, shared with eight other families, that had previously been the residence of a Qing



"Like most of the Chinese involved, I felt a sense of mission," says Ying Ruocheng,

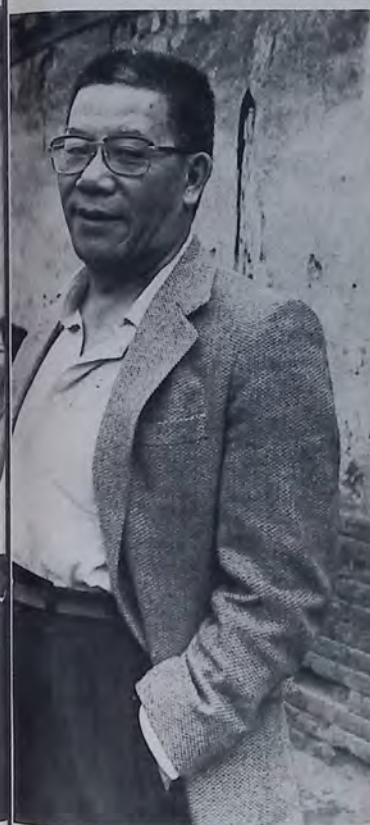
dynasty prince deposed when China became a republic in 1911. "The prince's old retainers stayed on to wait for his return," says Ying, who remembers a pigeon tender, a hawk trainer, sitting-chair bearers and "two or three old eunuchs. They had very bad tem-

pers—they were frustrated, I think."

In 1937 the Japanese occupied Peking. Ying was expelled from one school for throwing stones at the instructor of a required propaganda course and later from a Catholic missionary school for, he says, refusing to

China finally comes in

where is the cross-cultural mix more remarkable than in the lives and views of the film's stars, Ken Marshall, 31, the Midwesterner who plays Marco, and Ying Ruocheng, 52, China's foremost actor, who plays the Mongol Caesar Kublai Khan.



near his Peking home.

kowtow to a rich man's son. In 1943 his father was arrested by the Japanese. At twice-weekly visits to the prison, Ying recalls, guards would call out a number ("my father was 770") and tell anxious relatives whether they should go to one door to deliver food or to an-

other to pick up the prisoner's body. When the Japanese surrendered in 1945, Ying found his father emaciated and in chains. "I hardly recognized him," says Ying. "The Japanese were not very liberal about these things."

After the war he studied English and drama at Qinghua University northwest of Peking and became involved in radical student theater. When the Communists besieged the capital in December 1948, they asked his troupe to provide propaganda services. Recalls Ying proudly: "We wrote skits to perform in the streets and entered Peking as part of the People's Liberation Army on Feb. 1, 1949." His father, believing Mao Tse-tung's Communists and Chiang Kai-shek's Nationalists would settle quickly, left for Taiwan. "We never saw him again," says Ying. "No one thought this division would go on for 30 years." (His father died in 1969.)

In 1950 Ying married a fellow drama student, Wu Shiliang, now 52, and the two joined the fledgling Peking People's Art Theatre, China's most prestigious company. His career prospered until the Cultural Revolution of the late 1960s, when the troupe was sent to labor in the countryside. Ying and his wife planted rice and lived in separate dormitories for three years. He is frank about the shock of the experience, but he also believes that the Western press has overplayed the era's horror stories. "When you have many fleas, they don't even itch," says Ying, who received his full city salary even while farming. "In the beginning you were singled out, and it was a shock, of course. But that soon wore off because all your friends, and in many cases the person who was criticizing you in the last session, were also being criticized. So it didn't itch anymore." He returned to Peking in 1972, worked as a magazine writer and was allowed

CONTINUED



To guarantee quality, even top Chinese actors took bit parts in *Marco Polo*, says Ying, visiting L.A. on a recent PR junket.

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to resume his acting in 1978. He has since appeared in movies, with the Peking People's Art Theatre in Europe, and as Bob Hope's translator in his 1979 China special.

Ying found that enlightenment on the *Marco Polo* set was a two-way street. One day, when it looked like rain, Chinese crew members didn't want to budge, but the Westerners insisted on traveling to the location on the chance the weather would clear. It did, and the scene was shot. "When we came back, I had a talk with some of my Chinese colleagues," says Ying. "The gist of what I said was, 'For years we've been told that Westerners are corrupt, decadent, leading easy lives. But what happened today proves us wrong. You can't say they knew more about Mongolian weather than we did, but they wanted to work.' There were many cases where I was equally frank in telling off my Western colleagues," adds Ying. He cites as an example an American who remarked on seeing some cute kids, "I'll buy them all up and take them home." "I knew he meant well," says Ying, "but if that sort of thing is broadcast and twisted, it would sound typical, from the point of view of some Chinese, of an imperialist—someone who thinks he can do anything with money, and that the only place fit to live is the U.S."

Marco Polo didn't make Ying rich. He continues to earn his usual salary of approximately 200 yuan per month (\$110, "high for China," says Ying) and shares a five-room house on a Peking side street with Wu, who has worked as a research assistant to leading playwright Cao Yu. Their daughter, Ying Xiaole, 30, paints in a porcelain factory and is married; their son, Ying Da, 21, is a psychology student at Peking University. "Maybe the government will give me a little more money for *Marco Polo*, but that certainly wasn't my motive for making the film," says Ying, whose intensive preparation for his role included reading the voluminous chronicles of Kublai Khan's 35-year reign. "One person can do very little, but as an artist I have a chance to help people understand and treat each other as human beings, without prejudice and suspicion. If *Marco Polo* should awaken some of that spirit, I would feel very happy."

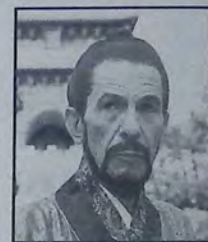
He says he doesn't worry about standing out in a crowd, even though it has hurt him in the past. "My wife is always saying, 'You're sticking your neck out,'" smiles Ying. "I don't think I am especially laudable for that. People are born with certain characteristics. Well, I would rather live like this. It makes life interesting."

DAVID GROGAN
CONTINUED

Ying and wife Wu Shiliang play with grandson Jin Xinghan, 10 months, in their dining room. Their rent is \$5 per month.



BOB GREENE (3)



HERB RALL/NEC

Marco Polo thrives on cameos and costumery. From the top: a medieval Persian woman; John Gielgud as the Doge of Venice; Burt Lancaster as Pope Gregory X; Leonard Nimoy as the Khan's aide Achmet.

TUBE

Unknown Ken Marshall finds a career break on the Silk Road to China

When their original star, Mandy (Ragtime) Patinkin, dropped out just as filming was about to begin in Venice, the miniseries' producers feared they were up a canal without a Polo. Enter lean, fair-haired Michigander Ken Marshall, who was traveling through Venice after finishing a World War II movie, *La Pèlle*, with Burt Lancaster and Marcello Mastroianni in Naples. After visiting friends from the *Marco Polo* production, he went to the town of Pavia and was polishing off a dinner of risotto con tartufo when he got a phone call. "It was the

producer, Vincenzo Labella, saying he wanted me to screen-test for *Marco Polo*," says Marshall, who sped back and landed the part.

He also landed, unprepared, on a 13-month caravan from Venice to Morocco, Mongolia and Peking. Still GI-shorn from *La Pèlle*, he had to don wigs for the role. A rookie rider, he fell from his horse and partially dislocated a shoulder during rehearsal. In Mongolia, extras sometimes disappeared from the set to show off their costumes in nearby villages, and the Italian film crew went on strike over a shortage of Parmesan cheese. "The Italians are not the best examples of efficiency," quipped co-star Ying Ruocheng. "They are very temperamental people." When a member of the company got tired of pasta from the Italian chef, Marshall recalls, there were Chinese delicacies: "camel hump, bear paw, orangutan lips, shark's fin, silver ears [a fungus] and sea slugs."

It was all a movable and unexpected feast for a little-known actor with few credits. One of six children of a research engineer, Marshall was born in Cleveland and grew up in St. Joseph, Mich. After graduating from the University of Michigan with a B.A. in English and premed and a taste for theater, he enrolled at Juilliard in New York. "I decided I would take a concentrated dose to see if I really liked it," he recalls. He did, and won mixed reviews in a 1980 Broadway revival of *West Side Story*, moved on to *La Pèlle* and *Marco Polo*, and is working on the fantasy-adventure film *Krull* in London, where he and his wife of eight years, Linda, 31, are living temporarily. As for his miniseries, he claims to have asked only what he can do for *Marco Polo*, not vice versa. "To count on a project doing something for you is wrong," figures Marshall. "But I hope it will open new avenues of work."

This story was reported in London by Jerene Jones. Both Marco Polo stories were written by Associate Editor Cutler Durkee.

Ken and Linda, a law student on leave, have an apartment in Manhattan but are living in London while he wraps *Krull*.



After returning from China in the 1290s, Marco Polo was captured in a war with Genoa and dictated his memoirs in prison.



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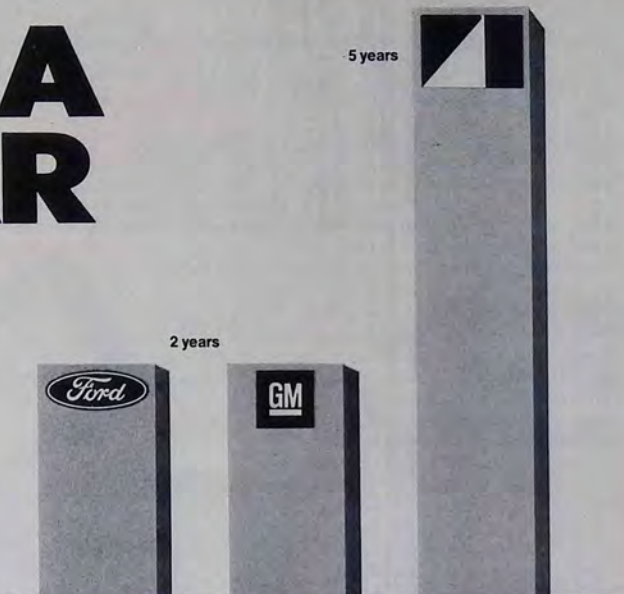
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In 1951 Barbara Boggs, Mom Lindy, brother Tom, 11 (today a lawyer), and sister Gokie, 7 (a National Public Radio reporter), rallied round Dad (above). Now Barbara, who has worn a patch since losing an eye to cancer, is seeking her own constituents, including this Jersey City girl.

Barbara Boggs Sigmund, the eldest child of late Louisiana Congressman Thomas Hale Boggs, was only 15 months old when her father was first elected to the U.S. House of Representatives. Growing up, she recalls, Lyndon Johnson, John Kennedy and Tip O'Neill were "household objects; politics was inhaled." When her father, by then House Majority Leader, disappeared on a lost plane in 1972, her mother, Lindy, won the special election to succeed him and has held the seat ever since.

Given that prodigious bloodline, it was not unthinkable that Sigmund, a Princeton, N.J. housewife who turns 43 next week, would eventually run for national office. And given the family track record for determination, it was not surprising that last March 27, two days after losing an eye in a cancer operation, she was out campaigning again.

After a decade politicking at local and county levels, Sigmund is running for the Democratic nomination in the race for the seat of Abscrammed U.S. Sen. Harrison A. Williams Jr. (and the chance to join Lindy as the first mother-daughter team in Congress). Sigmund had initially sought a House seat, but on April 29, at the behest of some New Jersey Democrats, she switched to the Senate race. They encouraged her, she says, because "a female candidate at the top would draw more attention to the entire ticket." In addition, Sigmund, rated a better than even

HALE AND LINDY BOGGS' DAUGHTER BARBARA IS FOLLOWING IN THEIR CAMPAIGN TRAILS

HEIRS



CONTINUED

Photographs by Judy Gurovitz

chance against a field of nine men in the June 8 primary, could face a woman in the November election: starchy four-term House member Millicent Fenwick, 73.

But that prospect does not daunt Sigmund, despite the fact that her highest elective office to date has been on the Mercer County governing board. The day she was released from

As mother Lindy approvingly looks on, Barbara hugs a well-wisher at a fund-raising party in Manhattan.



the hospital after her eye operation, Barbara attended a fund raiser in Princeton, where the attraction was a Dixieland band. "I hope you know that I ain't just whistling Dixie when I say that you-all are a sight for a sore eye," she cracked. Then she announced that Congressman Mo Udall of Arizona, who lost his own left eye 54 years ago, had sent a telegram advising, "Come to Washington and we'll have the best two eyes in the Capitol." (Doctors told her later the cancer had not spread and that she could safely campaign.)

Once, Barbara's main ambition was to "find a good husband and raise six to 12 children." At Manhattanville College of the Sacred Heart, she was a student body president; after graduation in 1961, she worked for a church-sponsored domestic Peace Corps group, then as a letter writer in the Kennedy White House and on a citizens' advisory committee that helped form VISTA. In 1964 she married Paul E. Sigmund, now 53, a professor of politics at Princeton University. Thereupon she quit her job teaching elementary school to raise sons Paul Jr., 18, now at boarding school in Connecticut, David, 16, and Stephen, 13.

Five years later Sigmund resumed teaching and in 1972 won election to the Princeton Borough Council. "Paul says he always knew I would run for office sooner or later," she says. "My mother said, 'Honey, you have such a wonderful life. Why ruin it running for office?' Daddy just said 'Run.'"

Ironically, Hale Boggs was planning to attend a political parade for Barbara's first borough council campaign when he and three others were lost while flying in a small plane between Anchorage and Juneau. Despite her father's encouragement in that race, she's not sure he would be entirely happy with her upward mobility. "Daddy used to say there were only two types of people we couldn't bring home with us—Republicans and Senators," Barbara recalls. "I pray he will forgive me for running for the House of Lords, as he always called it."

Lindy has won election to Hale's former seat five times, and seems a shoo-in this year. Barbara—"Hale Boggs with ruffles," as some friends call her—expects to enlist such old family acquaintances as Lady Bird Johnson in her cause. "Barbara's a fantastically fine campaigner, and I've campaigned with the best of them," Lindy says.

The two women agree on most issues, though Barbara admits, "Mother might be a little further to the right in terms of foreign affairs." That political concord bodes well if Sigmund goes to Washington and feels overwhelmed by the high price of D.C. real estate. "I hear there's a trend for grown children to move back in with their parents," says Lindy. "Obviously, I would welcome her."

RICHARD K. REIN

Behind their Princeton, N.J. home, Barbara umpires family softball with David (left), Stephen and husband Paul.



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**ONE OSCAR BID PLUS
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Oscar-nominated for *Only When I Laugh*, Hackett plays a grasping stage mom in ABC's fashion-model melodrama *Paper Dolls* (above, with Daryl Hannah). At home she cuts a more appealing figure.

CONTINUED





Childless herself, Joan shares her Beverly Hills home with nephew Anthony McCarthy. His sisters, Marita (left) and Annette, often visit.

MOVE

Joan Hackett is nothing if not blunt. Take her now-defunct marriage—please. "I wanted to sleep with him and I didn't know how to do it without getting married," says Hackett of her seven-year union with actor Richard (Soap) Mulligan that ended in 1973. "I talked to everybody, my priest, my doctor, and they all said, 'Do it. Get married.'" Hackett remembers. "Now I could punch them in the nose. Richard was terrific, but I'm not really comfortable with another person in my living area. I hated being married. Every part of marriage outside of sex was unnatural to me."

On the other hand, Hackett, 48, says acting does come naturally to her—"like sliding on butter"—and critics have seconded that confidence. During her 22-year career on Broadway (*Much Ado About Nothing*), on TV (*Rebecca*) and in movies (*The Terminal Man*), her excellent reviews have brought her little fame. That may have changed with her portrayal of the aging narcissist in Neil Simon's *Only*

When I Laugh, which won her a Golden Globe this year and a Best Supporting Actress nomination. But Hackett says she was relieved to see the Oscar go to Maureen Stapleton for *Reds*. "I think the trick is to be wonderful as an actress and not have anybody know," Hackett explains. With back-to-back performances due next week in *Paper Dolls*, an ABC movie about teenage models, and *The Escape Artist*, an adventure feature co-starring Raul Julia, Hackett's anonymity is endangered.

Celebrated or not, she's averse to another marriage. "I can't imagine needing someone so much," says Joan, who now dates several men ("I wouldn't name one in particular because it would embarrass the others"). "My divorce didn't sour me on marriage, marriage soured me on marriage. All men are alike. If you ask any American man, 'How are you?' he'll answer 'Fine,' even if his mother just had a heart attack." An impassioned lobbyist for the Equal Rights Amendment, Joan frequently speaks on radio and

CONTINUED

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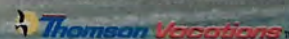
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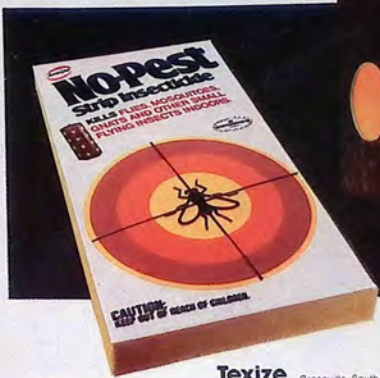
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Hackett's specialties as a gourmet cook include country pâté, asparagus-leek quiche and cognac-glazed fruitcake.

MOVE

TV and hosts fund raisers. Though the ERA will be defeated unless three more states ratify it by June 30, Hackett is optimistic. "There is no doom for a just idea," she says. "It will rise again."

The second of three children of immigrant parents—an Italian factory worker mother and an Irish postal employee father who drank heavily—Hackett grew up in New York City. Expelled from the Catholic St. Jean Baptiste High School—"I used to play hooky a lot"—she drifted into modeling, an experience on which she drew for her role as a mannequin's mom in *Paper Dolls*. "Modeling is not such a terrific thing," says Hackett. "The script alludes to the point that it's far better not to model—society punishes you even if you are beautiful." At the age of 25 she auditioned for her first off-Broadway part, got it, and has worked almost steadily since.

Still close to her siblings, Joan has helped her sister Theresa raise her three children since they were toddlers. These days she shares her Spanish colonial Beverly Hills home with her 25-year-old musician nephew, Anthony McCarthy. "He's the easiest person I've ever lived with," she says.

Although interested in psychology, Joan says she has never tried therapy ("I guess I prefer to spend the money on Italian shoes") but consults psychics in any city she visits. "My mother was born in Naples and was a great one for gypsies," says Hackett. "I think being psychic, and reading minds, is a very natural talent." In her own future, she doesn't see herself striving for awards. "My fear is fame," she says. "That's when you get shot. You feel guilty. You get over the high jump and then you fall. I like being a comer."

KATHY MACKAY

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LOOKOUT

The \$54 "tuxedo" (left) and the \$52 Peter Pan suit, on Wilhelmina models Karin Svenskog (left) and Jade, are Weiss' top sellers. Darran's \$375 mink suit is the most expensive.

Darran Weiss, 23, sank twice before she finally bobbed to the surface last year as one of fashion's most promising swimwear designers. Her 50-piece collection, which is influenced by evening wear and combines unusual fabrics such as georgette with Lycra spandex, has earned the designer high praise. "She is the most innovative in the industry," says Robbyn Meringolo, buyer for New York's Bonwit Teller department store. Last summer *Vogue* cheered Darran's line for offering "everything from a simple suit to glamorous and ornamented swimwear."

Darran, who designed evening dresses with modest success in Washington while majoring in business administration at the University of Maryland, found the Capitol Hill crowd too conservative in its taste for clothes. So on graduation day in June 1980, she headed for New York where, she recalls, retailers "stepped on my toes and closed doors on my fingers."

After a month of that, Darran, whose father commutes to New York to help run a garment district showroom, re-

turned home to Philadelphia. Soon a friend of her mother's introduced Darran to swimwear manufacturer Bill Myer. Six weeks later, with \$23,000 borrowed from her parents, she had put together a line of bathing suits to show him. But when she returned to New York with it, she was rebuffed again. Determined, Darran took off for Fort Lauderdale, Fla., where her designs caught the eye of Saks Fifth Avenue executive Sandy Laveter. After selling to buyers in Atlanta, L.A. and Las Vegas, Darran stormed New York again, and this time took orders from Macy's, Henri Bendel and Bonwit's. Her collection is now in more than 100 stores, and this year Darran expects to gross \$750,000, three times her total sales for 1981.

Darran's newest splash is a brightly colored Italian lifeguard suit that sports a small pocket with a whistle inside. Her most frivolous offering: a white azure mink bikini. "It makes a small bust look big," quips Darran. But would anyone ever take a dip in it? "Sure," she says. "Minks swim too." □



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BY ROLF BENIRSCHKE

He began his career as a long shot, the 334th of 335 players chosen in the 1977 pro football draft. Yet for San Diego Charger placekicker Rolf Benirschke, the odds against survival itself would soon seem even tougher. Midway through the 1979 season Benirschke underwent emergency abdominal surgery to combat an inflammatory bowel disease. It resulted in the removal of much of his large intestine. Amazingly, Benirschke returned to action the following year, wearing an ileostomy bag to collect his bodily wastes. Last January he booted his team into the



final round of the AFC championship with a dramatic overtime field goal against Miami. Just three weeks after his season ended, however, the still-ailing Benirschke entered Mount Sinai Hospital in New York for one more bout with surgery. Now much improved and back in his La Jolla, Calif. bachelor condo, the 27-year-old athlete has resumed training for a second postoperative season. Recently he spoke to Arturo F. Gonzalez Jr. for PEOPLE about his long medical battle and the ailment that he now hopes he has kicked for good.

COPING

AFTER ABDOMINAL SURGERY, A PRO PLAYER IS GRATEFUL TO BE ALIVE AND KICKING

I can remember precisely when I first noticed that something was wrong with me. It was Sept. 4, 1978, just after lunch. I had pigged out on hamburgers at a local fast food place, and I thought I was just suffering some kind of food poisoning. I began to have abdominal cramps and bad diarrhea. The next day we didn't have practice, so it wasn't too big a deal that I still felt sick. By then I was noticing blood in my stool. Coach Tommy Prothro had a case of the flu himself, so we decided I had it too.

That Sunday we played Oakland, and I was hurting, dizzy and weak. Early in the game I missed a short field goal attempt, and then I blew an extra point. The next week I went into the hospital, took a lot of tests and discovered that the doctors thought I had something really serious called Crohn's disease. With my dad, who's a pathologist and teaches at the medical school at the University of California at San Diego, I pored over medical books trying to find out more about it. Basically, it's an incurable, recurring disease also known as ileitis that can attack anywhere along the digestive tract. The bottom line was that it might kill me but that it also often went into remission. As a young man with a strong body, I decided that somehow we could battle this illness.

So I played hurt the en-

tire 1978 season. My stomach was tender to the touch, and I was losing a fair amount of blood through the rectum every day. I was taking lots of medication, and they were experimenting with my diet all the time. One week I was playing one of the world's roughest games having eaten nothing but baby food mush. Then they'd switch me to fiber foods to try to scour out my insides. Another week I didn't eat at all; they put me in a hospital with a total intravenous line in my neck.

Despite the constant pain and dizziness, I wasn't having a bad season. Even though the pounds were dropping off me

every week, I kicked 18 out of 22 field goals and still seemed able to get the ball over the bar. When the off-season began, I tried to rest and put some of my weight back on again.

All spring and summer of 1979 we experimented with drugs and cures and diets trying to beat this thing. But I felt we were losing the battle. In the first game of the 1979 season I kicked four field goals, and after each kick I had to stagger over to the bench, sit down and rest. In the locker room afterward I sobbed. What was going on with me?

I'd lose half a dozen pounds in a week, and there were times when I could not run, kick or work out. Then, on a flight back from New England, I toppled over in the aisle of the plane. I had a temperature of 105 degrees. The next

CONTINUED

Down 43 pounds, "I looked like Louie's little son," says Rolf of his post-surgical appearance in 1979 with teammate Louie Kelcher (No. 74).



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day I was admitted to University Hospital in San Diego, and five days later they opened me up and took out half my large bowel and my appendix.

But the recovery was not smooth. I kept having high fevers, up to 105 degrees, and at the same time I'd feel like I was freezing. I'd clench my fists to try to stop the shaking, but I couldn't. Then the chills would break, and I'd be drenched in sweat. This went on for four days, and my condition worsened. The doctors decided to operate again and discovered I had massive peritonitis. Bacteria in the gut spread all over the stomach cavity and into the circulatory system, and until that's controlled, your life is in the balance. For what seemed like an eternity I was on the edge of dying. They put me in intensive care, and I had so many tubes and strings hanging off me, I felt like a marionette. It was a nightmare made worse by the moans and cries of others fighting for life behind the curtain next to me. My dad tells me that I asked not to be kept alive on machines if it came to that. He agreed that he would never let this happen.

As I came out of all this, I realized that I had an ileostomy bag attached to me. I could hardly bear to look at it. I'm an athlete and proud of my body, but now there was something strange attached to it. All during this crisis my teammate Mike Fuller was there. He's a reborn Christian, and he came with the Bible and spent a lot of time with me. So did my pastor. I have to admit that I didn't have a lot of faith before, but I know that I prayed during the bad times.

For me, a pro football player, the big test was just to be able to take one step away from the bed, and then another, and then a third. As soon as I walked, the bacteria in my body would attack, and I'd spike a fever. An hour or so later I'd try again. Four steps this time. Then another fever. It may seem ridiculous, but for a long time my supreme goal was just to make it all the way to the hospital room door.

Because my father is a doctor and my mother a nurse, I was sent home to their care. My whole family rallied around me. My mother would say, "Rolf, you can't look at the mountain and be overwhelmed by how high it seems. It takes a lot of little steps to get up that mountain." The goal became to walk downstairs in my house. Then outdoors as far away as the neighbor's driveway. Each day I would try to add an extra house to my walk. Four

houses, six houses, all the way to the corner. I'd go outside in the brilliant California sunshine and be on a high. I found I really wanted to live again.

One Sunday I felt well enough to go to a Chargers game. I was down in weight from 178 to about 135 pounds, and I was gaunt and hunched like a very old man. When I walked into the locker room before the game, I could see some of my teammates just turn their eyes away. They were horrified to see how different I looked. Then the team told me they wanted me to go out to midfield for the coin toss as honorary captain. I was in pain from the sutures still in me and really didn't think I could stagger all the way to the 50-yard line. Louie Kelcher, all 6'5" and 285 pounds of him, drawled in his best Texas accent, "Rolfie boy, if you can't walk, I'll just have to carry you out there because one way or t'other, we are goin' together." The tears were streaming down my face as we walked out. The reaction of the crowd was unbelievable. Some people were cheering, a few were crying.

All winter, spring and early summer I worked out with the Charger strength coach, Phil Tyne. My first day, I couldn't do a sit-up or curl a three-pound barbell. But each day I got a little more of myself back. When training camp opened, I was there, and in a couple of weeks I had my old job back. With one exception. I am, of course, playing with my bag strapped to me, taped down under my pads. On kickoffs I do not charge downfield and try to make a tackle. The coaches want me to run what we call "Rolf's L pattern," a sprint downfield to kick the ball followed by a 90-degree turn toward the bench and safety.

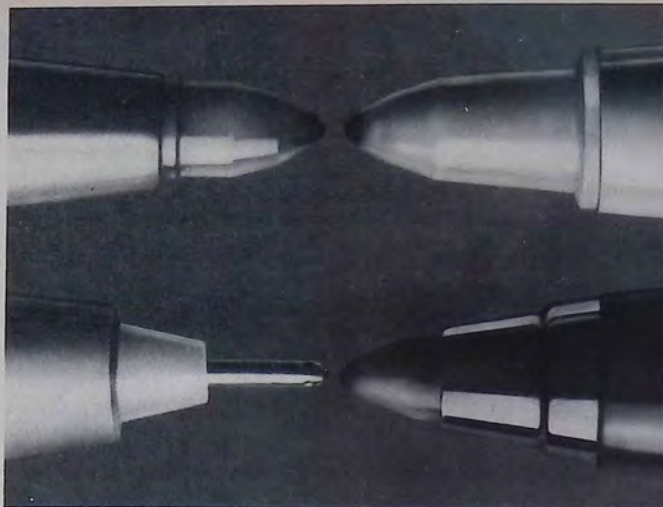
As a matter of fact, I must admit this hurts my pride, and at times I've taken to loitering on the field a bit.

Right after the 1981 season they checked me into New York's Mount Sinai Hospital, and I went through the second major operation. On my 27th birthday I was flat on my back, too weak to enjoy the birthday cake brought to me by the nurses. But later that night I was given the best birthday present I ever received. A doctor came in to tell me that the pathologists had found that I did not have Crohn's disease. Instead I had ulcerative colitis, a bad disease, sure, but one that I found out could be cured with the surgical removal of my entire colon, which had just been done.

During the operation the doctors changed the position of my ileostomy bag. It's much lower now so that, for instance, I can wear a bathing suit without its showing. And they've put it on my left side so it won't

Rolf joins father Kurt, an M.D. who is also research director of the San Diego Zoo, with some fast company: a cheetah named Arusha.





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It's the extra-fine rolling ball of Pilot's remarkable new Precise Ball Liner Pen. (If you haven't guessed which one it is, look at the top photo again. It's the trim beauty on the bottom left.)

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COPING

get in the way when I kick. Sure, it's an enormous adjustment to know it's attached to you, but I don't try to hide it. In the locker room I take showers with the rest of the players, and it's never a problem. It's no big deal with the girls I date, and most know I have it. If I hug a lady, she can feel it pressing against her. In the future I can have another operation and have the doctors construct what is called a Kock pouch inside my body made from a section of my small intestine, with just a nipple coming through to the surface through which waste matter can be expelled.

Getting another chance to be alive has even changed my outlook about football. I'm out to enjoy the moment, and I'm not going to let myself be consumed by a fear of losing. I've also taken on the job of being chairman of the Sports Council of the National Foundation for Ileitis and Colitis. I work with stars like golf's Al Geiberger and track's Rene Felton, both of whom have suffered from bowel diseases. We speak at fund raisers and try to educate people about what can be done to deal with their illness. Two million Americans suffer from some form of these inflammatory bowel diseases. I have been there and know what they are going through. My illness hasn't kept me from enjoying my life, and now I want to help others enjoy theirs. □

"I figured it'd take him years to bounce back," marvels Charger strength coach Phil Tyne. Rolf wears his ileostomy bag in games.



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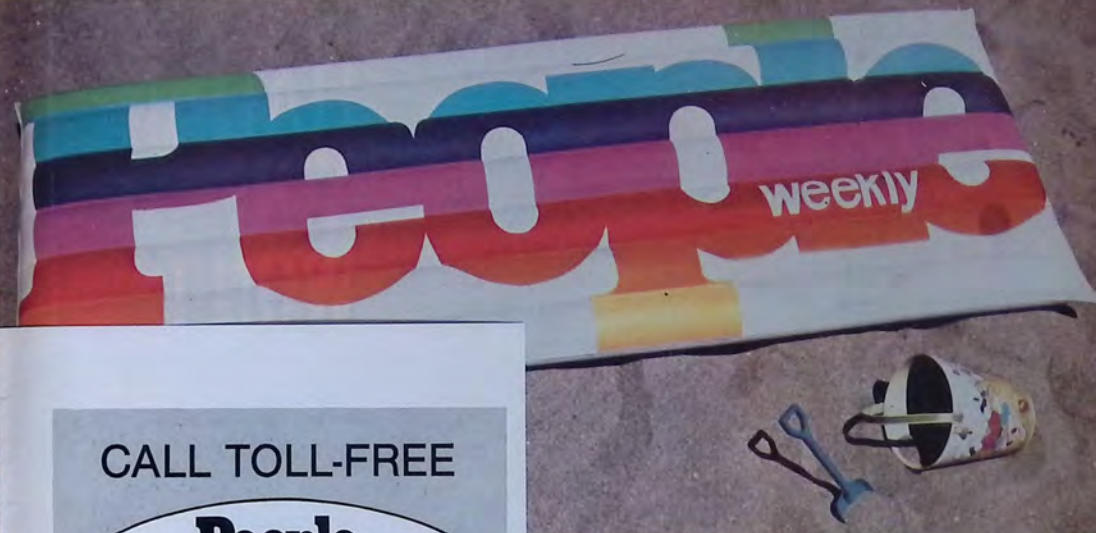
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PRINCE CHARLES SEEKS TUDOR TREASURE ON THE OCEAN FLOOR

ADVENTURE



A squall sank King Henry VIII's warship the *Mary Rose*. Now, 450 years later, Prince Charles is trying to salvage the wreck.

Diving in 45 feet of cold, murky water off Portsmouth Harbor, Britain's Prince Charles made a gruesome discovery: "Suddenly there was a skull grinning at me, with all its teeth looking very good." The Prince's underwater encounter with a long-dead sailor came as he explored the sunken wreck of the *Mary Rose*, a 450-year-old warship, which links Charles over the centuries with a royal forebear.

King Henry VIII was watching from the shore on a calm day in 1545 when his vice-flagship, the *Mary Rose*, set sail to skirmish with the French in the English Channel. Before the King's eyes, the overloaded warship capsized in a sudden gust of wind. Of the 700 men aboard, fewer than 40 survived.

The ship lay untouched until 1965, when a diving historian found it entombed and wonderfully preserved in a deep layer of silt. There followed a 17-year archaeological salvage operation in which Prince Philip and his eldest son are both actively involved. Once, when the project was about to collapse, Philip wrote a personal check. Since Charles took over as president of the campaign to raise the *Mary Rose* three years ago, he has drawn financial backing and has personally made nine dives.

Seven thousand Tudor artifacts (mu-

sical instruments, arrows, longbows, gold coins, fine-toothed combs indicating the men were plagued with lice) have been recovered. "We even know what the men ate," says project director Margaret Rule, "peas still in the pod, plums with flesh on them, some venison."

This fall divers will gingerly tunnel under the wreck and lift the *Mary Rose*

onto a special cradle for transportation to Portsmouth, where the ancient warship is to star in a new naval museum. Charles wants another \$2.4 million for the salvage fund, but will not be aiding the recovery effort underwater. Tempering his enthusiasm with modesty, he notes: "It's fascinating to dive among the wreckage, but I'd only be getting in the way." □



IN THE **MONEY**

WANT TO BUY THE BROOKLYN BRIDGE? ALAN ROSE'S MINIATURES STIR A BUILDING BOOM IN BOOKSTORES

Rose and the Empire
State Building

White Tower

Titanic

Brooklyn Bridge

U.S. Capitol

Photograph by Norman Snyder

Despite exorbitant mortgage rates, one small segment of the construction industry remains buoyantly healthy in the face of recession: Alan Rose's build-it-yourself replicas. But then, costs are low. To create a four-and-a-half-foot Sears Tower or a 10-and-a-half-foot Brooklyn Bridge, all you need is an X-acto knife, glue, from eight to 35 hours of patience and one of Alan's books of cut-on-the-dotted-line stiff-paper patterns (insert).

Designer Rose got the idea from a pal who'd been making miniatures in Europe, where the hobby has a centuries-old tra-



JULIA CARLISLE

London's Tower Bridge

Washington
Monument

Eiffel Tower

Sears Tower

Chrysler Building

Taj Mahal

dition. Alan made a four-foot prototype of the Empire State Building, which is visible from his New York studio, and took it to Perigee Books in 1980. Since then he has added eight more projects, priced at \$7.95 and \$8.95, and sold almost 300,000 books.

Born an Army brat in Regensburg, West Germany, Rose, 34, grew up in Baltimore.

He dropped out of art studies at the Maryland Institute after three years to become a free-lance designer, working for the *National Lampoon*, *Saturday Review* and filmmaker John (Polyester) Waters. Last December he wed lawyer Anne Diebold, 36, and now lives with her and her daughters, Hilary, 14, and Suthy, 12, in Springfield, Mass.

"As I get better at construction," says Alan, "the models get progressively harder." He has finished a model of a San Francisco cable car and is currently working on a Japanese pagoda. Among the architectural landmarks he hopes to put between covers are St. Peter's Square in Vatican City, Frank Lloyd Wright's Imperial Hotel in Tokyo and, naturally, China's Great Wall. "I would do only a section of it," says Rose. "To make it longer you would have to buy more books. That's cheating, I know, but what the heck." □

CHATTER

No Nonsense England's royal baby-to-be (expected in July) already has a nanny. She is Barbara Barnes, 39, an "advocate of fresh air," who for 14 years worked for Lady Anne Tennant, lady-in-waiting to Princess Margaret. "She is exceptionally firm, with a great sense of humor," reports Lady Anne. Queried about her credentials by Fleet Street, Barnes replied, "I am not a graduate of any sort of nanny's college. I've accumulated my knowledge from many years of experience, and I do not see any different problems in bringing up a royal baby." After all, they still put their nappies on one leg at a time.



Diana, Princess of Wales:
Mother's new helper

The Right Stuffings When the *Conservative Digest* put on a dinner in Washington to honor the magazine's "most admired conservatives," it didn't serve up the usual rubber chicken. Instead, the likes of Senators Paul Laxalt and Strom Thurmond submitted their favorite right-wing recipes and dined on the President's macaroni and cheese, the First Lady's Baja California chicken, Jerry Falwell's peanut butter pie, Jesse Helms' fruit cobbler and fund raiser Richard Viguerie's right-of-center Cajun jambalaya. Anita Bryant and David Stockman showed that they can dish it out as well as take it. Bryant served an "orange juicer cooler," and Stockman, still smarting over the school lunch flap, proffered his "favorite vegetable"—catsup.



David Stockman:
Hard to swallow

Kate's Great White Way When an exhausted Katharine Hepburn arrived in Chicago with her touring play, *West Side Waltz*, she was ready for a good night's sleep in her suite at the ritzy Whitehall Hotel. To her horror, however, she discovered that the bed had been made with colored sheets. Katharine the Great never sleeps on colored sheets, she announced. In light of the hue and ensuing cry, a quick-thinking hotelier dashed across the block to the competition, the pricey Tremont Hotel, and borrowed some sheets of the plain white variety. Crisis averted.



Katharine Hepburn:
White night

Elder Statesman Secretary of State Alexander Haig may be more in the limelight than Vice-President George Bush these days, but Bush is the first to point out that too much limelight, like too much sunlight, can age a man. At a Washington dinner in honor of the Netherlands' Queen Beatrix, Bush pointed to a likeness of the Dutch artist Rembrandt, brought in especially for the party, and said: "You showed me Rembrandt's very early self-portrait, and then we saw the later self-portrait, somewhat tired, somewhat older. I thought of Al Haig when I saw that."

Furthermore

- Asked about his philosophy of love, French actor Yves Montand—happily married to Simone Signoret for 31 years—twinkled: "I think a man can have two, maybe three love affairs while he is married. But three is the absolute maximum. After that you are cheating."
- Now that he is starring in CBS' *Falcon Crest*, set in California's wine country, Robert Foxworth has learned as much as he can about grapes and vintages and bouquets. "The main thing that I did," he says, "was that I stopped unscrewing the tops of wine bottles and started using a corkscrew."
- Helen Thomas, 61, the dean of White House correspondents, told students at Brown University that she has had a "ring-side seat to history" since she first started working for UPI back in 1943. Nowadays, she says, "our access to the President is limited more and more. Reporters are kept out of the White House for fear that Ronald Reagan will be asked a question—and answer it."
- Sylvia (Emmanuelle) Kristel was talking about the hardships on the set of her new film, a remake of D.H. Lawrence's *Lady Chatterley's Lover*. A scene where she danced naked in the rain ran to 16 takes—with no hot water after the first three. But the 29-year-old Dutch actress endured. "The only way to get through it," she reveals, "was to think of the check."

NEXT WEEK IN PEOPLE

Bing's widow puts his baubles on the block

The Old Groaner's second wife, Kathryn, denies talk of a new love and says she's "Mrs. Crosby" forever

Is Pac-Mania gobbling us up?

PEOPLE's Pac-Man contest pits Scott (Chachi) Baio against an arcade of stars, while two experts tell what it all means

Rae Dawn Chong of Quest for Fire

Comedian Tommy Chong's daughter plays prehistory's naked nymph, then tries on marriage and motherhood

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